



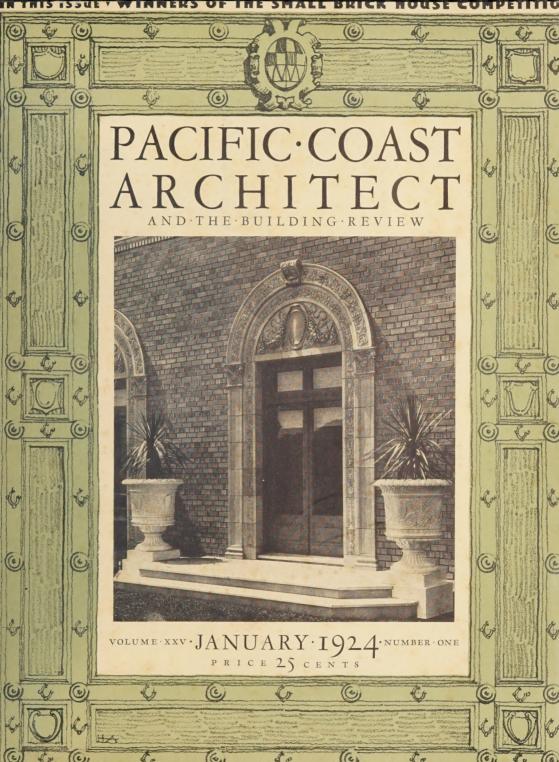
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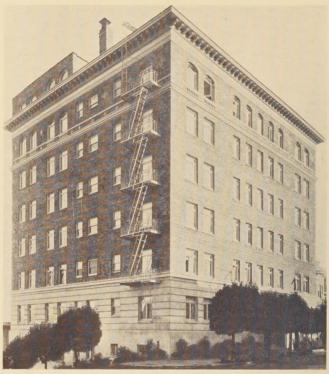
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VOLUME XXV

SAN FRANCISCO · JANUARY · 1924

Number One

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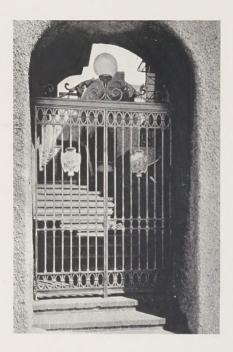
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VOLUME XXV · SAN FRANCISCO · JANUARY, 1924 · NUMBER ONE

USE OF COMMON BRICK FOR EXTERIOR DECORATIVE PURPOSES

BY HARWOOD HEWITT, ARCHITECT



OMMON brick for decorative effect has been hitherto little appreciated by the public. It has been classed, in its decorative qualities, along with the use of squash, cucumbers, etc., for interior decorations, and usually confined to the basement.

But just as one of the most beautiful centertable decorations to come under my notice recently consisted of just these well-known squash and cucumbers, mingled with other lowly and despised portions of the botanical world; just so some of the most intriguing brick walls ever seen have been constructed from hodfulls of the most common of brick, and common mortar.

It makes not so much difference what honest material is used—but how it is used:—as an

Architect, I must tell the truth.

Now for a bit of psychology. Without the conscious knowledge of most of us—the human element—the unconscious emotions, if you will -control our mental attitudes more than any other force. We love the things and the people about us that have the virtues and the frailties of humans. They are in our class—they have nothing on us-to be vulgar. You even like me to be vulgar. Humans do not love machinemade God-perfect things.

But everyone loves a lover. And equally true it is, in a general way, that everyone finds an appeal in the creations of an honest man who has put love and faith into his creation, whether it be a work of engineering, art or literature; and if this work, or the lover, expresses moderate human failings, that creation or that lover is doubly dear to us. There is a human appeal that we cannot get away from.

brick? Not at all. You are not far away from the creation of well-designed buildings wherein common brick may be used with delightful

Do you say we are far afield from common effect.

Common brick, in a surface relieved by generous mortar joints, in approximately the natural tone, give the sense of a "human-made" wall of good color, as opposed to the feeling of a wall which we might call "machine-made." This machine-made feeling is produced by surfaces and edges too exact, too true to leave any play for the imagination. Nothing that is too prefect is pleasing to us humans, as said above; it leaves us nothing to criticize and nothing to improve upon in our imagination—and we do love to do that.

I am not here eulogizing common brick to the detriment of any other material, but rather the effects which can be obtained in walls constructed of them, and many other of the appar-

ently crude materials.

What I am trying to get at is this: we all love a not-too-perfect but substantial, honest wall of good proportions and color, because we feel unconsciously, that the wall is an effort of the lovably erring human hand; that it has no pretentious striving for effect. In other words, it has those homelike, substantial qualities which make us comfortable. The result is produced by the wave of the slightly uneven surface, by the play of color, of light and shade—by its general

Such a wall can have also the elegance of simplicity, than which there is no more convincing note of refinement.

Note, reader please, I have said can have. Pleasing effect in the use of any material can only be obtained if a knowledge of the psychology of the human love of beauty is supplied by someone who does know this psychology and loves his work.

Therefore, if you expect to achieve a pleasing effect by going to the nearest carpenter to design and build your house, no matter what the material, you are doomed to disappointment.

The object of the competition now being held, and prizes for which are offered by the California Common Brick Manufacturing Association in the amount of \$1000.00, is to show the



pleasing results that can be obtained in the use of their material. This, and other recent competitions held for small houses, are desirable. They will tend to elevate the average small house construction by the enlightenment of the public, so accustomed to the tawdry contraptions, usually seen in small houses, that it has grown to believe some of them beautiful. About one in a hundred thousand of them really is beautiful. Every one might be.

WINNERS OF THE SMALL BRICK HOUSE COMPETITION

«BY PHILIP J. MEANY]»



IGHT Los Angeles architects and one from Santa Barbara are announced as winners of the thousand dollars in prize recently offered by the California Common Brick Manufacturers Association for the best small brick house designs. Nearly one hundred

designs were submitted from all over California and from three neighboring states.

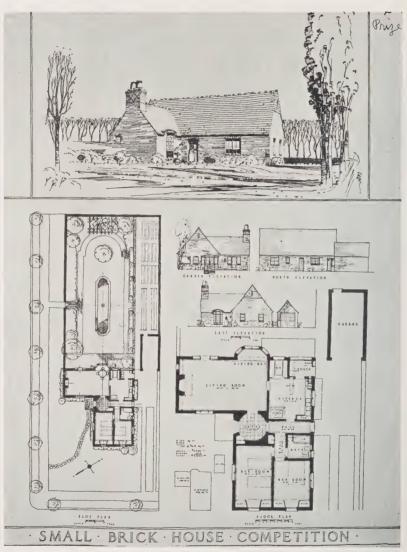
The following awards have been made by the committee of judges appointed by the Los Angeles chapter of the American Institute of Architects. First prize, \$400 to Harrison Clarke; second, \$200, A. McD. McSweeney; third, \$700, \$70

W. F. Mullay, all of Los Angeles, and \$50 each in the following order to: L. Riggs, Santa Barbara; C. W. Lemmon, J. E. Stanton, W. G. Byrne, L. F. Fuller and C. E. Perry, all of Los Angeles. The judges awarded a special mention to A. McD. McSweeney, winner of the second prize, who submitted a second design which was prevented from securing the fifth prize by a ruling making it impossible to award two prizes to one individual.

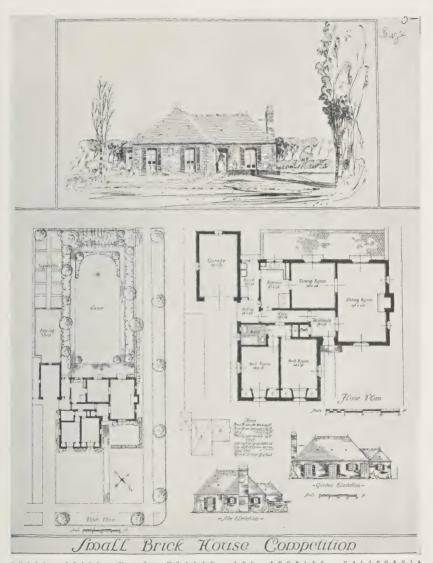
The judges, Summer Spaulding, Pierpoint Davis and Elmer Grey, prominent Los Angeles architects, designated the following entrants as meriting particular mention: C. R. Spencer, C. A. Perryman, W. K. Graveley, J. D. Tuttle, R. A. Lockwood, L. F. Sherwood and J. D.



FIRST PRIZE HARRISON CLARKE, LOS ANGELES, CALIIORNIA



SECOND PRIZE A MCD. MCSWEENEY, LOS ANGELES, CALIFORNIA





DOORWAY, RESIDENCE OF MARY L
PHELAN, SAN FRANCISCO, CHARLE:
PETER WEEKS, ARCHITECT, SAN FRANCISCO

Winn, all of Los Angeles, and W. L. Moody, Santa Monica.

The competition was conducted under the auspices of the Los Angeles and the San Francisco chapters of the American Institute of Architects and the Architectural Club of Los Angeles. Architect Harwood Hewitt, of Los Angeles, directed the competition as professional adviser.

The increasing vogue for brick homes is evidenced by the wide popularity of this competition and the high excellence of the ideas submitted. The competition has disclosed such a wealth of interesting designs and small house possibilities, that a public exhibition of all the designs received is now being held in Los Angeles at the Metropolitan Exhibit. Announcement will soon be made of a number of designs in addition to the prize winners which the Brick Association will purchase at \$50 each from the designers.

By the terms of the competition the designs submitted called for houses costing no more than \$7,500. Some of the most interesting exhibits call for an expenditure considerably under this amount.

It can be seen that if a larger house is desired, a number of these plans could be enlarged without injuring the design.

A NEWS ITEM OF SOME SIGNIFICANCE.

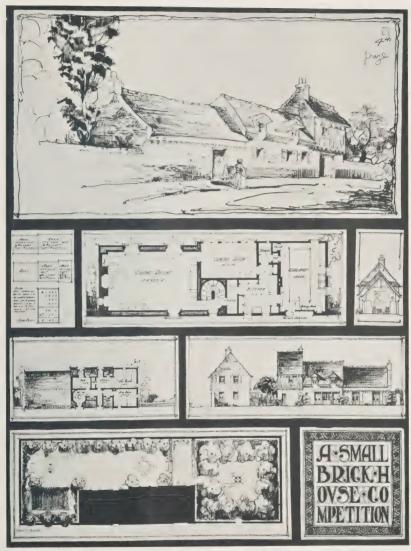
"The Spokesman," journal of the University of California Extension Division, contains an interesting item to the effect that the Carpenters Local No. 36 of Oakland has carried off honors in organizing the largest class in the history of the department. Seventy members signed up for the class of Elementary Blue-Print reading on November 19, 1923, with Prof. A. W. Parker as instructor.

This is an extremely encouraging sign; evidently the craftsman of today is waking up to realize the value of intelligent service. The young carpenter with this attitude toward his business is on the way to become a foreman and a contractor.

"The honor of a name," said Mr. Burnham, "is not above the honor of a nation, but neither can be sustained without the support of the individual in the one case or the nation in the other."

At the last meeting the San Francisco Chapter, American Institute of Architects, decided to hold an architectural exhibition in the Spring of 1924, and the President appointed the following committee: Harris Allen, Chairman; Herbert Schmidt, and Earle B. Bertz.





L. RIGGS, SANTA BARBARA, CALIBORNIA FOURTH PRIZE

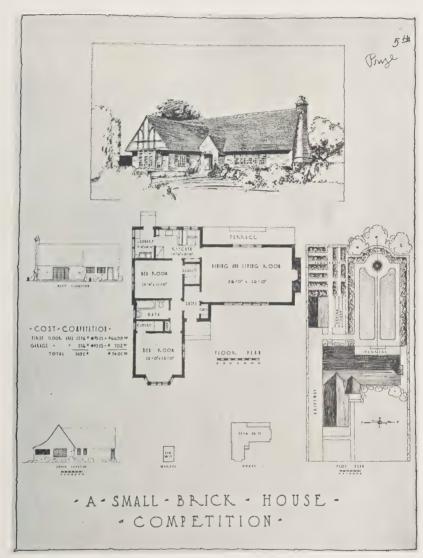


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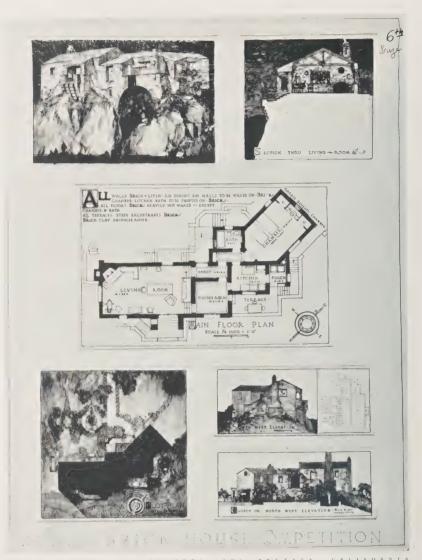
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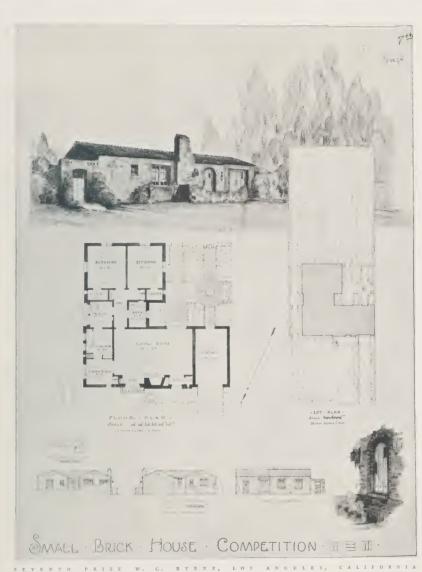
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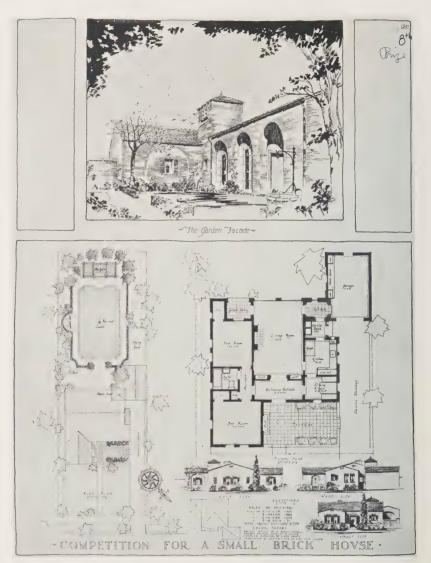


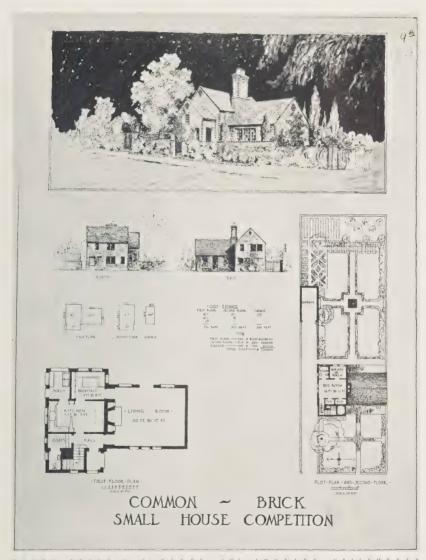
FIFTH PRIZE C. W. LEMMON, LOS ANGELFN, CALIFORNIA



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California Common Brick Manufacturers Association

342 DOUGLAS BUILDING · LOS ANGELES · CALIFORNIA

BRICK VERSUS STUCCO[®]AS REGARDS HISTORIC PRECEDENT

¶ BY HARRIS ALLEN, A.I.A.]



RICK versus Stucco'' is a misleading title, indicating a comparison and choice between materials, based on their integral qualities.

Disregarding all "practical" considerations, however, there

remains to the layman a question as to the proper use of the two materials in expressing architectural design. Can they be used interchangeably, or is there a preference? Is brick right and stucco all wrong, for instance, in a French chateau of the Francis I. period—and vice-versa, must stucco be used for an Italian villa?

The answers to these questions are to be found, first, in *fact*—in actual historic examples of the style; second, in *fancy*—is the building beautiful and appropriate to

its use and location?

The particular application of this problem to California concerns the local use of Spanish and Italian motifs to such an extent that there now exists a recognized "California" type of building. So largely have stuccoed walls figured in this treatment that the general public is naturally inclined to believe that nothing else can

properly be used. As regards the historic precedent and inspiration, there is, of course, abundant instances of the use of brick. Italy is full of charming examples, from the simple, pictu-



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resque farmhouse to the splendid palace and the stately church. Northern Italy, especially, is rich in brick buildings, and has been the source of many of our delightful Californian essays. In

Spain, it is true that brick work is more apt to be coated with a skin of stucco, yet some very lovely specimens of mellow brick walls are to be found, and the rich, concentrated ornament known as 'Plateresque' from its resemblance to the silver-smith's art, has lent itself almost too readily to the terra-cotta modeler in this country.

The matter of beauty and fitness is one which requires, perhaps, years, and the accumulation of favorable verdicts to settle definitely. There are fashions in architectural styles, the clothing of men's lives, as in the clothing of their bodies; and last generation's styles seem very crude and ungainly to us now. When we first began to plunder the Old World of its treasures, our houses were like over-loaded museums: now, we see dawning a day





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of discrimination and the perception of relative values. It does not seem possible that our successors will find our work ridiculous and ugly. They may, indeed, accuse us of plagiarism; but there is steadily growing a vitalizing use of these architectural forms. Not lifeless, archaic copies, but the use of a beautiful, appropriate language to express concretely our civilization. Much of this California building of ours is instinct with life—or so, at least, it appears to our partial eyes, surfeited with the repetition of the common-place.

The buildings which have been brought together for illustration in this magazine are of different kinds and from various locations. They all, more or less, show an interesting treatment of brick in a style which no one could feel inharmoni-

ous with our traditions, our climate and landscape. Without detracting in any way from the praise which is due our charming houses of plaster, it is quite proper to welcome these signs of more permanent structure, which, we may hope, will increase in number, and mellow to



still greater loveliness and "homeliness" as the

years pass.

This subject is so interesting and so timely, that further articles and illustrations will be published, dealing with the suitability of brick for architecture in California.

BRICK SOUTHERN CALIFORNIA'S NATURAL MEDIUM

JBY SUMNER MAURICE SPAULDING, A.I.A., LOS ANGELES



FEW centuries ago all roads lead to Rome. Modern civilization has been greatly influenced by that fact. Rome drew to her bosom the knowledge of the known world. The sciences, arts, letters and law, founded firmly on the traditions of Greece,

grew and developed until they reached their culmination in the time of Augustus. This golden age of Rome seems the pinnacle of success of that age. While in many of the arts it did not approach the age of Pericles in Greece, it did give more to a greater number of men. Civilization on a greater scope was benefited. Rome, as a center of culture and learning, profited by the experience of all her provinces. This development grew until it became the envy of the intellectual centers of the world.

History teaches that there is always a time when this intellectual state reaches its zenith, and from that point retrogression begins. In the fifth century, when the great power of Rome had waned, the Hun appeared on the horizon. He descended from the cold habitations of the north, attracted by the sunny climate and the

wealth of Southern Europe. Overrunning Italy, he observed and studied Rome's magnificence. He did not acquire the civilization of Rome, he absorbed it. The quality of refinement was lowered, but the race was strengthened by the hearty and rugged blood of the Hun. During this lull the latent powers of the people lay dormant, storing up their intellectual energy to burst forth later in the period of the Renaissance. In our modern times it is customary for us to study these past civilizations very thoroughly before we attempt to add anything to our scientific or artistic knowledge. Rome being the clearing house, as it were, for our information of the ancient world, gives us many of the fundamentals of our present civilization.

Notably in the field of architecture we always turn to our history to help us in solving our problems. Especially in this field is it necessary for us to profit by the experience of the past. By careful study of our Latin writers, coupled with the recent discoveries in archeology, we can make certain definite conclusions as to the causes of architectural advancement in certain periods. These advancements can be briefly

summed up by these statements.

First, in the valleys of the Tigris and Eu-



phrates our latest discoveries prove that the magnificent buildings constructed there in ancient times were of sun-dried brick. This is easily explainable by the fact that stone, as a building material, was not available in large quantities. In Egypt the remains of ancient times are the richest for the archeologist. We find here that climatic conditions, combined with the wealth of stone, granite and marble, have provided for us a vast store of knowledge. In Crete and in Greece stone and marble were used in great abundance, quarries being available. The architecture of antiquity inspired the golden age of Rome. Possessed with a large wealth of materials, plus excellent climatic conditions, Italy combined the styles in a manner which was perhaps less refined than in Greece, but infinitely more magnificent. In the Romanesque period and in Byzantium we find again brick a common building material. Stone being seldom used, as the quarries were not accessible. Thus we see history teaches us one potent lesson. Architecture in the finest sense has always been produced by an honest expression in construction with the materials available—with materials native to the region in which the construction is done.

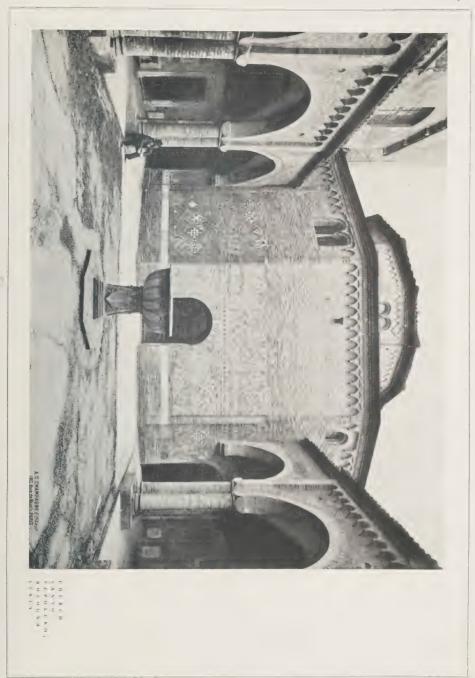
In the light of the above discussion, it seems well that we should hesitate and look into the conditions which are confronting us in Southern California. Building today for the most part is inspired by the works of the Latin countries. Up to the present time our knowledge of architecture of Southern Europe has been obtained primarily from those locations where stone was abundant. California has no great stone and marble quarries accessible. Judging from our experience in the past we will never produce a fine architecture as long as we copy and imitate in our buildings a type of material which is more or less foreign to this location. It is without doubt, should we attempt to study the brick work of Northern

Italy and Spain, that we would find a direct and honest expression in buildings of brick, a natural material to this locality. The possibilities of the use of brick in domestic and public buildings has, as yet, hardly been investigated. Within the next few years we can hope that students of architecture in California will spend more time in research among the examples of brick work of Southern Europe. It is to be hoped that people of means and interested organizations will eventually establish traveling scholarships for the purpose of studying this art, for the art of brick work will greatly increase the architectural interest of California, and in the development of our distinctive California architecture.

THIS INSPIRED THE PALACE OF FINE ARTS, P. P. I. E.

Never in any country was there such extensive public expenditure of money and never was public expenditure carried on with so little regard for harmonious general work. We had education, perhaps, in a higher degree than elsewhere, and the consequent yearning for better things that always comes with it. Throughout the country a vague discontent prevailed with public work; the sort of discontent which always, with our people, precedes improvement. Then came the Fair of '93 and the millions

who saw it understood at once what was needed to affect a change from the old unsatisfactory way of doing things. They saw that though a pool, a grassy bank, or a building may be individually beautiful, each of them may appear ugly in the midst of inharmonious surroundings, and moreover that no one of them by itself is so beautiful as a union of them all in a good design. The people at large discovered the art of Landscape Architecture and were delighted.—From a scrap book of D. H. Burnham.





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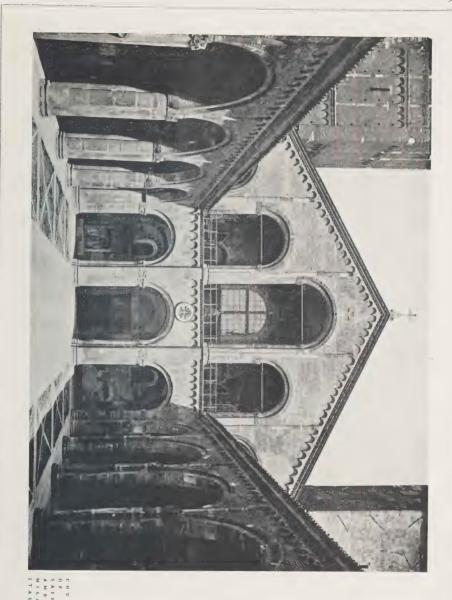
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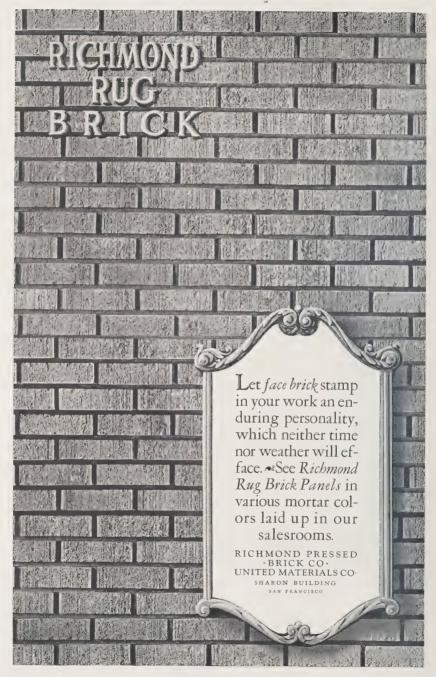


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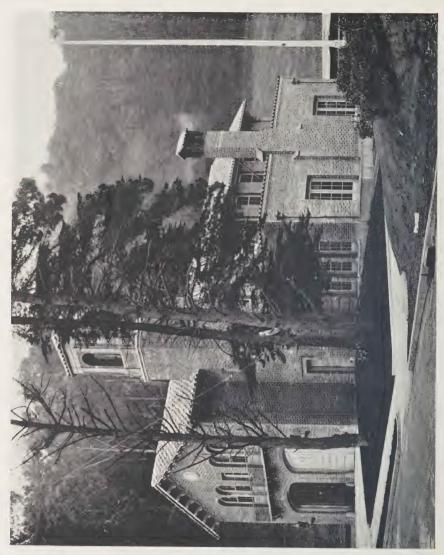




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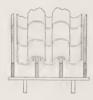


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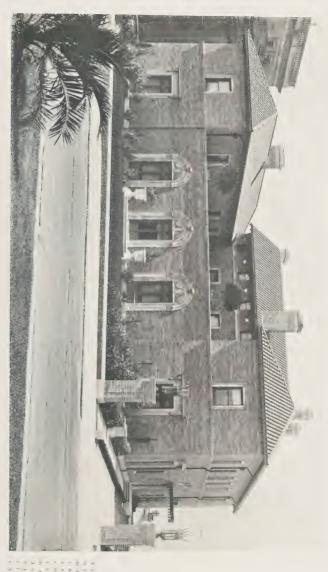
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Harris Allen, one year

NEXT MEETING

The next meeting will be held on Thursday evening, January 17, 1924, in the Architectural Club Rooms, 77 O'Farrell Street.

DECEMBER MEETING

The regular meeting of the San Francisco Chapter of the A. I. A. was held on Thursday evening, December 20, 1923, in the Architectural Club Rooms, 77 O'Farrell Street. The meeting was called to order by President J. S. Fairweather. The following members were present:

S. Schnaittacher H. E. Burnett Earle Bertz E. H. Hilderbrand E. B. Bertz Harris Allen Morris Bruce A. J. Evers

J. S. Fairweather

MINUTES

The minutes of previous meeting were approved as published.

The minutes of Directors meeting was read and discussion invited.

NEW BUSINESS

A report of the Directors Committee on Exhibition was made by Mr. Harris Allen, Chairman.

It was moved and carried that the Chapter hold a local exhibition, if possible, to hold the same in the Bohemian Club.

Moved, seconded and carried that the President appoint an Exhibition Committee. This committee to report to the Chapter for approval before proceeding.

Mr. Schnaittacher, Chairman of the Committee on Competitions, reports the approval of the competition being held by the California Brick Manufacturer's Association.

Mr. Schnaittacher reported that the committee appointed to meet with the other professions re Municipal License Tax had met with them and had made progress.

A refund from the Institute fund for delegates to the Washington convention amounting to \$20.32 was received from the Treasurer of the Institute.

Moved, seconded and carried that the amount be deposited in the Educational Fund of the Chapter.

Moved, seconded and carried that the Secretary send a letter of sympathy to the family of Herman Barth, a member of San Francisco Chapter.

Members whose dues are in arrears two years and over will not receive the Pacific Coast Architect and Building Review.

There being no further business the meeting adjourned.

ALBERT J. EVERS, Secretary

00

The following letter is self-explanatory and should be of more than passing interest to members of the San Francisco Chapter.

Los Angeles, California December 18, 1923

Mr. J. S. Fairweather, President, 1001 Balboa Building, San Francisco Dear Sir:

In reply to your communication of December 5th, regarding competition on our City Hall, will advise you that there has been a committee of architects selected by the Board of Public Works, composed of John Parkinson, J. E. Allison, Harwood Hewitt, and John C. Austin, all of Los Angeles. These four members had the privelege of selecting a fifth member, having elected W. F. Faville of San Francisco.

Their work will be to get up a competitive program for the Board. This being accomplished the Board will consult with the architects of the state.

Very truly yours,

E. J. Delorey, Commissioner of Public Works

· EDITORIAL ·

WITHOUT contending that a rose by any other name would smell less sweet, we may venture to say that the sale of roses would perceptibly decrease, under some other name. Or put your rose plants among the vegetables; what farmer, or house-keeper, would buy?

In short, there's much in a name, with due regard to Master Shakespeare; who, indeed, says elsewhere: "there's much virtue in an 'if.'"

If, therefore, the "Building Review" purports to present a record of the best current architecture of the Pacific Coast, and if its original name was "Pacific Coast Architect," what could be more appropriate, more representative, than to revive the early, distinctive, name? Surely, there's much virtue in the name.

There be still more "ifs." The matter of many magazines, dealing with "buildings" and "reviews" in general;—the modern trend toward specialization, as affairs grow more numerous and more complex;—the increasing abundance of "local" material and its increasing excellence;—the realization that an admittedly local organ has greater potentiality for educational uplift—these, and many other arguments, are elements of a problem which is just one branch of the great generic object of our modern social structure;—Service; better Service for the Public.

With the firm intention to continue to improve its form and matter, as may be expedient, until the architecture and allied arts of this Coast shall be fully and adequately represented, the "Pacific Coast Architect" offers the first issue of 1924, and its hearty good wishes for happiness and prosperity. The choice of brick buildings for illustration seems to us a happy one; this Phoenix-like material, strong and beautiful, is hardly yet coming into its own out here, so that in a way this issue celebrates the work of Pioneers. To the Pioneers, Honor! and to their followers, Power!

THE Competition announced by the "Building Review" to secure a cover design for the magazine in 1924, under its new-old name "Pacific Coast Architect," did not bring the anticipated results. The number of drawings submitted was small, and the character showed a misunderstanding of what was required. Not one of these was suitable, technically or in the matter of design, for reproduction, as the out-

side cover of an architectural magazine. In general, they were better suited to use as frame for a Contents Page, and, in fact, one has been accepted as such and is so used in this issue. Apparently the program was not sufficiently clear, and "Pacific Coast Architect" has communicated with the competitors separately and offered certain compensation for their trouble. Meanwhile a temporary cover design has been adopted until one which is entirely satisfactory and appropriate may be secured, either by a more complete competition, or other means.

It was the intention of "Pacific Coast Architect" to hold an annual competition for a cover for the ensuing year. Instead of opening this contest without limit, which evidently did not appeal to the young architect and draftsman, it will apparently be more successful to restrict such contest to the local Architectural or Draftsmen's Clubs, in turn. Certainly it would seem that here would be an opportunity for the exercise of a young man's creative craftsmanship, with the chance of a moderate recompense and considerable publicity. "Pacific Coast Architect" would welcome suggestions on this subject.

WHAT ARE WE TALKING ABOUT? EXHAUST THE SUBJECT.

"What are we talking about?" said Mr. Burnham one day in conference with his staff of designers and engineers. Then followed a long seance during which a minute analysis of every phase of the problem of the moment was brought forward, dissected, classified and recorded in chronological sequence, so that a program of orderly procedure covering the task in question was developed and adopted. There upon Mr. Burnham said, "Now, boys, go to it! Don't quit until you exhaust the subject!"

The effect was electrical; we were all as busy as bees and remained so until another conference imposed new and greater duties. Every fit man, every eager man, and every man willing to accept inspiration was recognized. Some rose, some fell, but Mr. Burnham, always imperturbable, never expressed dissatisfaction if any of us failed. He seemed to be blind to our failures. He compelled us to love him. He got service because he gave inspiration. That was Burnham. That was his character, the strong point always standing out.

· SOME · FINE · INTERIORS ·



HE architectural treatment of the various living apartments of a dwelling has become a matter of much more careful study than was formerly the case. Moreover, it has advanced from the periods when each room was treated in a different "style."

so-called, at the mercy of the Interior Decorator, or that in which all the equipment of a room was matched in "suite" form, with upholstery, wall covering, hangings, all treated with one fell design—the era of the hotel-like residence.

Now, in large degree, the furnishing of a home is studied in an endeavor to create an atmosphere of harmony and consistency (but not too great consistency) both within and without.

The accompanying illustrations are excellent examples of a well-designed home whose dignified and hospitable English facade does not belie the succession of handsome rooms open for the social life of the family and its friendsall treated in a not too strict version of English Renaissance, without adherence to any definite period, but all harmonizing comfortably.

It will be noted that there is no definite attack at "Period" decorations, that on the contrary there are practically no two pieces that might be said to match. However there is no mistaking the general effect of harmony throughout.

While it is evident that costs have not been an object in the furnishing of this particular home, that fact does not enter into the matter, so far as creating a restful atmosphere of intelligence, good taste, and the refinement of living is concerned.



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BUILT-IN FEATURES FOR THE MODERN HOME THE BEDROOM AND BATHROOM

JBY MARY ROBINSON THOMAS



HE bedroom and bathroom are so closely related that whatever proves to be a help in one is very likely to be a boon to the other. The fewer portable things found in either room the better, if the strength, time and energy of the person caring for them is

considered. The built-in features in both of these rooms usually make more storage space available and, if carefully planned, they supply just the right drawer, shelf or closet for each and everything that is needed to complete a toilet.

In a bedroom which was built for comfort the owners' clothes are taken care of in a simple and easy way. Two photographs show duplicate units at opposite corners of the room. One large closet in each instance holds the man's and woman's garments respectively; one small closet holds the shoes and the other small closet the hats. The hats are raised on little pedestals, keeping rims and trimmings from becoming soiled and worn. The rod at the top of the large closet pulls out easily and all garments are quickly and easily put on and taken off the hangers and rods. In another picture is shown

the companion and near neighbor of these closets in the shape of a chest of drawers and a dressing table combined. The mirror, which is to fill the entire space at the back of the table, was not installed when this picture was taken. This large mirror, with a full-length mirror at the opposite end of the room, makes it possible"to see ourselves as others see us." Good lighting is afforded by small windows on either side and an electric drop light directty in the center overhead. These windows give a northeast and northwest lighting. From a furnishing standpoint this dressing table is a

pleasing addition to the room. Every thing from a dress suit to bathroom slippers, is at hand and within arm's reach.

Nearly everyone is interested in the cost and in building estimates the initial cost seems to loom up when the should-be is added to the must-be. A careful estimate was made of the cost of building, this chest-of-drawers-dressingtable, and comparison made with the price of the most ordinary bureau at the furniture store, and it was found to be just one-half. The cost then does not prove a stumbling block if new furniture is reckoned on. Individual requirements are well met, as it is made just the right height and the number, size and arrangement of the drawers are carefully considered. For instance, a drawer designed for hosiery alone is very practical. It is made in V-shaped grooves, each groove 4 or 41/2 inches wide. This is the easiest way to keep hosiery now that fashion demands that it shall match the dresses in all their various and delicate colors. The correct pair is seen at once and the whole drawer is orderly and attractive. A cedar drawer or closet is an absolute necessity for storing furs and woolens.

A recessed window is an attraction to any



WASTE SPACE UTILIZED! THE BROAD WINDOW SILL IS A CONVENIENT PLACE TO SORT LINEN BEFORE IT IS PUT ON THE SHELVES BELOW



BUILT-IN FEATURES IN THE BATHROOM ARE ATTRACTIVE AND USEFU

room, and when thought out in advance the wall on either side can be made double and the desired depth for any set of drawers or shelves. The space under the window still is valuable for a built-in convenience. An accompanying picture shows a large window in a bedroom,

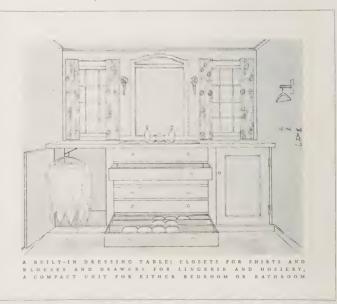
with three reasons justifying its existence: its charming vista, the sliding panes giving wide-open space for sunlight and air, day and night, and its wide sill with shelves underneath hold-ing the linen supply for this particular room. This is also a good suggestion for the sewing-room or nursery.

An illustration gives a very compact corner closet in an up-to-date bathroom. There is a broad glass-topped shelf for toilet articles and a generous mirror, behind which the miniature drug store is kept. The different sized lockers & drawers indicate that they were made for some

specific purpose. The ideal surface finish for all fixtures in the bedroom, bathroom and kitchen is one which is glazed therefore, nonabsorbent, sanitary and easily cleaned. Plate glass over chintz or cretonne makes a finish which is very attractive and practical for the bedroom and bathroom. Vitrolite meets all the requirements of being beautiful and practical for either the kitchen or bathroom. Enameled and valsparred surfaces in delightful designs fit in not only to any room and service, but lend themselves to different color schemes.

In many, many homes the kitchen and the

bathroom are the two rooms by which very few wish to be judged as the index of their standard of living. Built-in features help to reduce cluttering and cleaning, and so help to keep these rooms in a more presentable condition at all times. If the built-in ideas were not featured at





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helping to economize time, energy and space, and add worth in design and usefulness. Builtin bookcases in living-room, library or bedroom always express the beautiful and utilitarian; built-in window seats in living-room or diningroom add to the coziness; secret wall panel cabinets for storing valuables increases the probability of having a place for everything and everything in its place. Most of the built-in features are most favorably demonstrated in the workshop part of the home, but wherever they are placed they are sure to add to the comfort and pleasure of the home-makers. Careful designing will develop not only the easier way, but the easiest way of accomplishing the everyday tasks.

WINTER LANDSCAPE EFFECTS IN SAN FRANCISCO BAY REGION

BY DONALD MCLAREN



O THE plant lover or enthusiast from our Eastern or Middle States, the first visit to California during the winter season is indeed a great revelation, leaving behind him as he does, a bleak, bald landscape with its naked and leafless appearance, and find-

ing us with our wealth of evergreen foliage and our riot of color and bloom; for the very commonest and in many cases the most ordinary foliage which we use in such profusion will not grow in the section left behind; such for example as the Monterey Pine, the Monterey Cypress, the Acacia in its many forms, the Veronicas, the Heather and a host of others. The Eucalyptus, the Redwood, the Date Palm and many more so extremely common and so generally used by us are only familiar to him from photographs or as puny greenhouse specimens, coddled and half alive. Imagine his enthusiasm over the Eucalyptus ficiolfia, the Red Flowering Gum, with its magnificent burst of color in November or the striking Acacia baleyana with its tremendous bundles of lemon yellow trusses in full bloom during the month of January or our hillsides clothed with the bright berried Redberry at Christmas time.

The Erica or Heath family, many of which and, in fact, the most generally known, and those varieties planted so profusely, form quite a study of their own and are fast becoming one of the most popular classes of plants we use. Their blooming season is ushered in by Erica regerminans ovata, very hardy out of doors, blooming during the latter part of November and carrying its blossoms until after the holiday season. It is of semi-drooping habit and bears its lovely pink blossoms out to the very tip of the branches, for which reason it is highly prized as a pot plant, and in this form is shipped as far East as Detroit and Chicago. Probably, however, the best known and most generally used of all the Erica family is the pink variety Melanthera which starts to bloom in December and carries the bloom right through the winter season until the month of April. The plants will attain in time a height of ten feet and often the sprays, covered with bloom to the very tips, are three or more feet in length and are very highly thought of and greatly used for decorations of all kinds. One great feature of this variety is its wonderful keeping qualities after cutting, for the branches last for many days and are shipped all over the United States, traveling in perfect condition as far as New York City. Naturally, this type of plant can only be grown under glass in the East, and under this condition the flowers, instead of being pink, all turn white, which naturally takes away practically all its Christmas value, for the joyous Christmas tide we all want color.

Our violets are likewise a source of great pleasure to all of our visitors who are very greatly surprised at being able to obtain for the sum of twenty-five cents a quantity which would cost them at home several dollars. Our pansies and violas are in full bloom all winter long, and we are able to have winter bloom sweet peas and stocks out of doors during all seasons, while the Crocus, the Daffodil and Hyacinth come in bloom during the month of January, if set out early in the Autumn.

The Japanese flowering Quince, Cydonia, Japonica, both in pink and red, appear in bloom during the early part of January, and continue during January and February. Both varieties are very striking and very handsome, and are especially useful as cut branches for vase work; the bright colored flowers showing off to most excellent advantage against the dark green foliage.

Prunus Pissardi, the purple leave plum, is another very striking feature of our California landscape during the month of January. In this variety the flowers appear before the leaves, but the small white flowers, delicately tinged with pink, come in such profusion that the tree is a solid mass of beautiful blossoms so that the absence of foliage is not noticeable.

Of late years very few classes of plants have attracted such universal attention among plant lovers in California as have the berry bearing varieties. All of these plants bear their beautiful bundles of berries in great profusion during the winter months when flowers of other outdoor plants are exceedingly scarce, for which reason they are exceptionally valuable, not alone to the landscape out of doors, but they are equally useful to the florist and decorator as well. As a matter of fact, I do not know what these two latter would do without them.

Our common redberry, or Toyon (Heteromeles arbutifolia), is a native of our own State, and not hardy elsewhere in the United States, and is used in cut form tremendously during the Christmas and festive winter seasons. It has really become indispensable. The English Holly is likewise used very freely at this season of the year. This plant, while not a native, does exceedingly well in California, particularly in all of the Coast regions, and should be used more

generally than it is.

We should not forget, when considering berried plants, our native Madrone (Arbutus Mensiesii), which bears very attractive large redberries and whose bark is so greatly admired by everyone at all seasons of the year. The Snow-berry (Symphoricarpus racemosus) is also a native to our State and is very attractive with its clusters of large white berries, which hang on the plant in great profusion all winter

long.

There are, however, two classes of plants about which very little is known to the general public, outside of those who are especially interested in plant life. I refer to the Cotoneaster and Crataegi (or Thorn), families, the majority of whose branches bear wonderful bunches of brilliant berries during the winter months and the majority of which are evergreen. All of them are exceedingly hardy, and flourish in our ordinary climate, with the exception of the cold mountainous regions of our State. When we speak of the Thorn family of plants one naturally thinks of Hawthorn, which, while bearing berries, is a deciduous tree, and we are apt to overlook the fact that this family has numerous branches, many of them, as stated above, being evergreen.

has attracted most marked attention of late Undoubtedly the most striking is Crataegus pyracantha lalandi or Burning Bush, which, with us bears from October to January a most wonderful crop of orange-red fruit, and which has attracted most marked attention of late years and is universally admired. This plant is ever green, is very hardy, and attains a height of from 15 to 20 feet, forming a most gorgeous feature in the landscape.

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Another Thorn which is also greatly admired, and which is becoming very generally used in California is Crataegus pyrancantha angustifolia, which is also orange-berried, but which comes into a fruit just after the variety Lalandi has finished its crop, the berries turning orange about the first of January and continuing during the months of January and February. It is also becoming extremely popular and is very generally used by florists and decorators whenever the branches are obtainable. The plant is also evergreen and reaches a height of only ten feet.

We also favor an evergreen red-berried Thorn called Crataegus pyracantha crenulata, known as the Chinese evergreen Hawthorn. This plant grows to a height of ten feet, and is very distinct from the preceding varieties, and is about the earliest red-berried bearing shrub, as the color of the berries is fully developed by August.

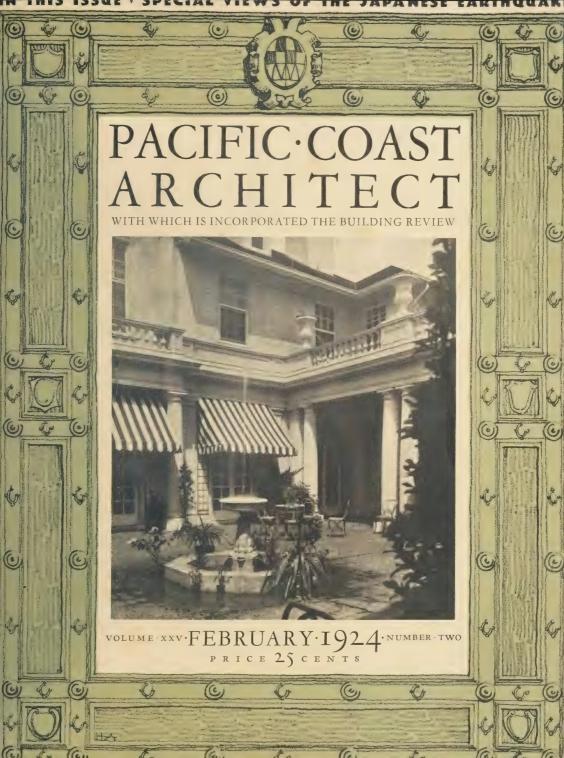
There has recently been introduced from North China a prostrate-growing Thorn, a plant discovered recently by Mr. Wilson of the Arnold Arboretum, at Harvard University. This plant is called Crataegue Yunnanensis, named from the Province of Yunnan, where it is native.

The Cotoneasters form a most interesting group of plants for there is a great variety of them, all of them being berry-bearing and all adapted to use in our City. One of the most striking varieties is Cotoneaster acuminata or Nepalense, which bears bright red berries during the months of December and November. It is semi-deciduous, but at the same time is a very effective plant when planted in masses, as its berries may be seen from quite a distance.

For landscape effects probably one of the best of this large group of plants, however, is Cotoneaster pannosa, a plant having a glaucous foliage, or semi-drooping habit attaining a height of only ten feet, but having its branches almost completely covered with brilliant red berries all during the winter season. It is a very rapid grower and very hardy.

The prostrate forms of Cotoneasters are very greatly prized in our landscape work and are especially useful in any rock work effects, the most generally known varieties being horizontalis and microphylla. Both of these varieties bear berries in great profusion, horizontalis having more brilliant berries of the two. They are also very widely planted as ground covers over banks in particular, and we often see microphyla planted to fall over walls and parapets to soften harsh lines of concrete or stone work.

Other very useful forms of Cotoneasters which we make use of are Cotoneasters frigida and Cotoneaster Franchetti, the former of which attains a height of twenty feet, bearing brilliant red berries, while the latter only grows about eight feet high and has orange-red berries.





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VOLUME XXV

SAN FRANCISCO · FEBRUARY · 1924

Number two

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OLYMPIC (LAKESIDE) GOLF AND COUNTRY CLUB, SAN FRANCISCO, BAKEWELL & BROWN, ARCHITECTS

COUNTRY CLUBS NEAR SAN FRANCISCO

BY HARRIS ALLEN, A.I.A.



LTHO the function of the country club has not changed materially of late years, there is a perceptible difference in its housing. This is more evident in plan than in outward appearance. These used to be rambling structures, intended to be picturesque, and

sometimes succeeding; the arrangement of the interior was just as rambling, inconvenient, ineffective, with much waste space and very little pretension to architectural treatment.

A picturesque informality is still the thing for most club houses, much more carefully studied, however, for suiting the contours of the site to the general mass, and for the balance or grouping of the several elements in the composition. Size and elaboration of finish, naturally, vary with the location and consequent difference in class of membership.

But the story of progress is told in the plan, and it is here that the interest lies for the professional mind. Clear and logical relationship of the several departments is shown; the social, dining and athletic divisions are adequately expressed. An easy and ample circulation is provided for—and this is perhaps the most important practical need of a country club.

A feature which is getting more and more popular is the wholly or partly enclosed court. It

takes the form of patio or terrace or swimming pool, and in this windy region is not merely attractive, but almost a necessity for the carrying on of out-door social life, so vital a part of country club activities.

The longest established, and most formal, of the clubs here illustrated, is the Burlingame Country Club. Its plan expresses eloquently the special functions of the club and the emphasis placed on the purely social requirements. An extraordinary amount of space is devoted to these features, and the circulation is accordingly ample. Both for daily club use and for large private functions, the arrangement is well adapted. This plan is well worth study for its treatment of axes and balance without rigidity.

The same touch of formality distinguishes the architectural treatment, both outside and inside; a use of Classic detail which is French in effect, dignified and refined, avoiding the florid ornamentation which is too often associated with the Gallic design. The long, latticed porch has the requisite suggestion of garden pavilion for its close connection with the links.

The Beresford Country Club adheres more closely to the established type, in its apparently irregular grouping of gables, verandas and pergolas, and in its great two-storied lounging room with massive chimney and raftered ceiling. The plan, nevertheless, reveals a similar well-balanced arrangement and circulation, and



BIRD'S-EYE VIEW, BERESFORD COUNTRY CLUB; SYLVAIN SCHNAITTACHER AND G. ALBERT LANDSBURGH,
ASSOCIATE ARCHITECTS

the sheltered swimming pool is obviously a center of interest for the less formal society, the more "family" kind of life which characterizes this club.

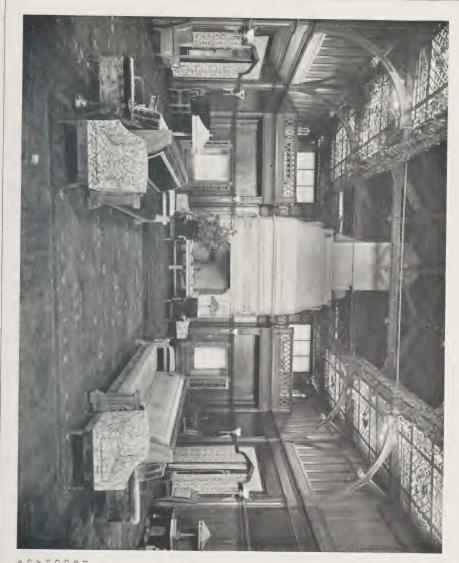
With the San Francisco Golf and Country Club another slight variation is introduced. This is so near the metropolitan area that it becomes logically more of a day club, as the plan clearly shows. General circulation is not so necessary: the avoidance of waste space very important. A wonderful panoramic view deserves, and receives, a maximum of glass in the main rooms.

The way in which this has been obtained without making the building look thin and weak and top-heavy, is skillful.

Weather and time (even so short) have dealt lovingly with this club house. In general of a mellow grayish-brown tone, the texture of stucco and wood work, the generous dark brown shingled roof, coursed irregularly but not freakishly, the vigorous chimney stacks, the effective spots of leaded glass, the interesting bits of carving, all combine to make a very charming ensemble.



MAIN FACADE, BERESFORD COUNTRY CLUB; SYLVAIN SCHNAITTACHER AND G. ALBERT LANSBURGH, ASSOCIATE ARCHITECTS



LOUNGING ROOM,
BERESFORD COUNTRY
CLUB, SAN MATEO,
CALIFORNIA.
SYLVAIN SCHNAITTACHER
AND
G. ALBERTI LANSBURGH,
ASSOCIATE ARCHITECTS

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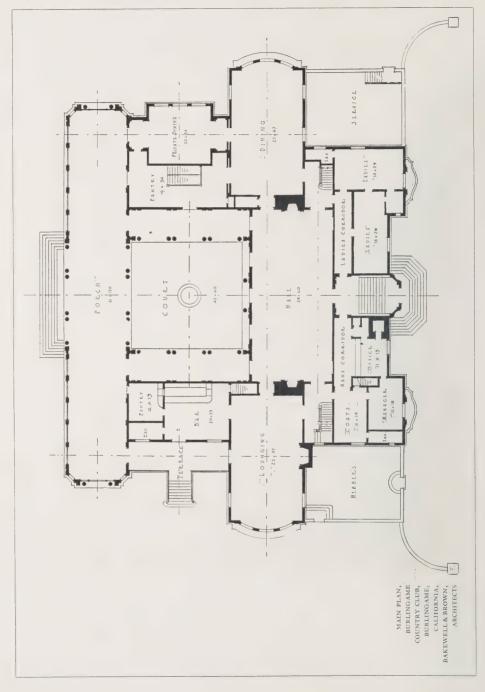
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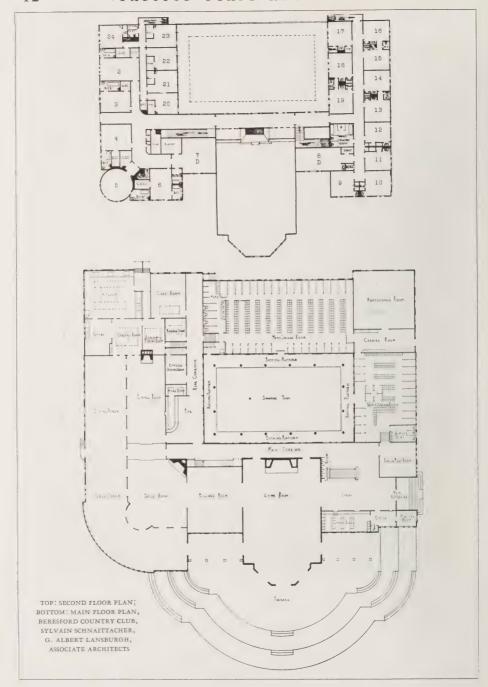


BURLINGAME COUNTRY
CLUB, BURLINGAME,
CALIFORNIA,
BAKEWELL & BROWN,
ARCHITECTS, SAN FRANCISCO



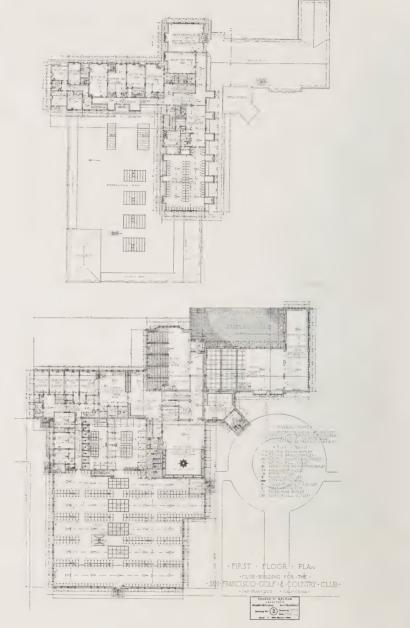


TERRACE,
BERESFORD
COUNTRY CLUB;
SYLVAIN
SCHNAITTACHER AND
G, ALBERT
LANSBURGH,
ASSOCIATE
ARCHITECTS





VIEW FROM LINKS,
SAN FRANCISCO
GOLF AND COUNTRY CLUB,
GEORGE W. KELHAM,
ARCHITECT



UPPER: SECOND FLOOR PLAN, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. LOWER: FIRST FLOOR PLAN, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO, GEO. W. KELHAM, ARCHITECT





ABOVE: MAIN ENTRANCE FACADE, SAN FRANCISCO GOLF AND COUNTRY CLUB; BELOW: ENTRANCE WING, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO, GEO. W. KELHAM, ARCHITECT PHOTOGRAPHS BY GABRIEL MOULIN



Lounging room wing, san francisco golf and country club, san francisco. Geo. W. Kelham, architect photograph by gabriel moulin



DETAIL OF MAIN ENTRANCE, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT PHOTOGRAPH BY GABRIEL MOULIN



CHAS W CLARK HOUSE, PEBBLE BEACH, CALIFORNIA

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ABOVE: LOUNGING ROOM TERRACE, SAN FRANCISCO GOLF AND COUNTRY CLUB; BELOW: CADDY HOUSE,
SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT
PHOTOGRAPHS BY GABRIEL MOULIN



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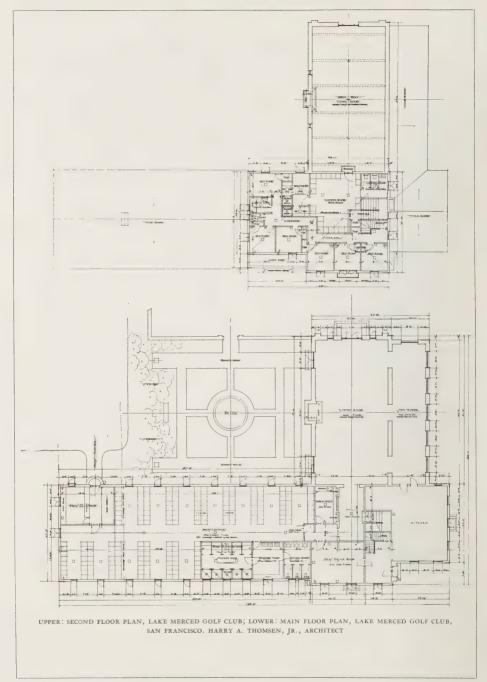
SAN FRANCISCO, CAL.





LAKE MERCED GOLF

CLUB, SAN FRANCISCO,
HARRY A. THOMSEN, JR.,
ARCHITECT
LOWER, VIEW IROM
LOWER, VIEW IROM
LOWER, LAKE MERCLD
GOLF CLUB,
SAN IRANCISCO
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· EDITORIAL ·

IN AN address to the Southern California Chapter, A. I. A., recently, Mr. D. Knickerbocker Boyd, formerly Secretary and Vice-President of the Institute, expressed the opinion that the architectural profession held too much aloof from the affairs and interests of the com-

munity at large.

This statement cannot be denied. Occasionally there are evidences of an architect or a committee of architects who are called upon to participate in public affairs; but there should be a definite, concerted movement to put the profession in its proper place, both advisory and executive, in working out the many community problems wherein its special knowledge and

training is pertinent.

In reporting this talk, Mr. Boyd is quoted as referring to the flimsy construction he noticed to such a great extent on this coast. It is obviously the duty of the profession to use every means in its power for the improvement of these conditions. It is everybody's business; and in our busy modern life, that means nobody's business. In addition to the sure and swift depreciation of value, both of such buildings themselves and of adjacent property, there is, of course, the greatly increased fire and life risk. There are many other subjects of common interest; street work, public utilities, city planning, real estate developments, building loans, transportation, scores of matters that are connected more or less closely with the building industry.

The logical organization to rally the profession to interest in these things, to present their views to government and business, to obtain their participation as individuals or on committees, is the local chapter of the American Institute of Architects. And this, in turn, should by its membership, represent the majority and the authority of practising architects. It is the one great nation-wide organization, based on the most broad and high principles of benefit to the public and to the profession, to whose efforts are due largely the great advances in architecture throughout the United States. Without it, it is appalling to think to what wide-spread degeneracy of design and construction the building industry might descend. It is bad enough now, in all sincerity; and it behooves all clearthinking architects to give the Institute their adherence, as they profit by its existence.

It is not a trust, nor a trades-union; it is a representative medium of expression.

THE PACIFIC COAST ARCHITECT desires to present in its pages the best current architecture of the Coast. In order to make this really representative, it seems best to publish in each issue examples from both north and south; with the exception that an occasional number may be devoted to some special subject of sufficient importance to justify a separate issue.

The great amount of building being done in Southern California would justify many issues entirely devoted to that subject. But an attempt will be made to give as adequate representation as possible to the fine work of the southern architects and still reproduce examples of the good architecture to be found in other portions of the

state and the Coast.

ANECDOTES BY WILLIS POLK

John La Farge, Charles McKim and Mr. Burnham discussing outward and visible evidences, by which the aptitude and qualifications of students would reveal themselves:—McKim held that the boy that could draw a baluster was the boy that would become an architect; La Farge thought that the boy that would work was the boy that would win; Burnham said, "Let me look him straight in the eye, but don't let him quiver."

"In the great game," said Mr. Burnham, "the wisest and most courageous man wins. The trouble is that most able men are timid. The impetuous fool always loses, while the partially wise man, never pleased, is contented if pointed to as an example of Safety First."

"It is better," Mr. Burnham pointed out, "to let the other fellow move first, like the Indian and the deer. 'The deer,' said the Indian, 'come bye and bye down to the lick, you no move you get'um deer, you move you no get'um deer!' Never be too proud to take counsel. Listen partiently, but in the end exercise your judgment boldly and fearlessly. A mistake is not a disgrace, but lack of action when action is required, is inexcusable.' he concluded.

Mr. Burnham used quizzically to relate that H. H. Richardson held that an Architect's first duty was to get a job. Then he would solemnly observe: "But Henry was wrong: an Architect's first duty," he maintained, "was to do the job."

"But do it well," he would always add.

THE EFFECT OF EARTHQUAKES ON CONSTRUCTION

BY R. W. TEMPEST, CONSULTING ENGINEER !



HE recent Japanese disaster has revived the topic as to what type of construction best survives under extraordinary conditions brought about by earthquakes.

There are any number of conflicting opinions, and, sad to relate, many of these

are biased in favor of some particular product which affords the greatest source of revenue to the man or interests stating these opinions, utterly overlooking the safeguarding of the public welfare.

To say the least, such attempts to mould the mind of the public for selfish motives are lacking in principle. Architects and engineers, to a large degree, are held responsible for the planning, construction and operation of all large building projects, and they are entitled to the

position of authority which should enable them to carry out such work and render effective service to humanity. This should be the prime motive of any enterprise.

In Tokyo, a city of over two million inhabitants, seventy-one percent of all buildings were destroyed by earthquake or fire, but many steel frame buildings recently erected on scientific principles, withstood the earthquake, though later some of these were gutted by fire.

Modern reinforced concrete structures, much to everyone's surprise, seems to have fared somewhat badly, and according to all reports, just two reinforced concrete buildings withstood; one in Yokohama, The Russo-Asiatic Bank, and The Imperial Hotel in Tokyo. The Kawasiki Denki Electrical Works in Tokyo, a modern well built monolithic mushroom type structure, survived to the extent of 50 percent.

(Continued on page 45)



VIEW OF RUINS, SHOWING SALVAGEABLE MATERIAL





TOP: STEEL FRAME BUILDING SHOWING COMPARATIVELY UNIMPORTANT DAMAGE. LOWER LEFT: RUSSO ASIATIC BANK, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER RIGHT: JAPAN OIL BUILDING, TOKIO, STEEL FRAME STRUCTURE, FACED WITH TERRA COTTA, BACKED WITH COMMON BRICK

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TOP: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER LEFT: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE, ONE WING. LOWER RIGHT: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. INTERIOR OF APPARENTLY INTACT WING.







TOP: RUINS OF REINFORCED CONCRETE BUILDING, YOKOHAMA. LOWER LEFT: SHOPPING DISTRICT, YOKOHAMA, BEFORE QUAKE. LOWER RIGHT: SHOPPING DISTRICT, YOKOHAMA, AFTER QUAKE.



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JUST A LOVE NEST

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BY THOMAS ADAMS



HERE seems to be a superstition that when a married couple have built a little nest all of their very own, they are fixed in an indissoluble union of the rest of their lives. There is something about bending over the blueprints together, in

conferring lovingly over the wall-paper estimates, in walking hand in hand through the excavation for the cellar, which is supposed to cement the union between man and wife as

nothing else can do, unless it is the birth of a blue-

eved boy.

As a matter of fact, the way most nests are built nowadays, the loving couple will be lucky if they weather the first three building conferences without having recourse to the divorce courts.

Just about the only time when there is any semblance of affectionate co-operation between man and wife is at that ecstatic moment when they look into each other's eves and decide to build a house. Then is the time to take the picture and call it ''Home-Keeping Hearts Are Happiest," if you must. From then, on, you will have to use a Graffex if you want to catch them in any pose for more than an eighth of a second at a time.

The first question to be settled is: What kind of house? Martha says that she has always wanted something like that place they saw at Innsbruck, a sort of miniature castle stuck up on a cliff. Of course, they couldn't build their house on a cliff, but a sort of castle-effect would be nice, doesn't George think? George says "Yes,

dandy," in a weak voice and lets it be wormed out of him finally that he has had his mind set on a Colonial style house, something like the one up in Sudbury. Martha says yes, that was lovely, and lapses into silence. They agree to see someone and find out if perhaps there isn't a compromise between the castle and colonial which might somehow be effected.

They select a carpenter or an amateur who has read the architectural magazines every month and who passes among his friends as a man with good ideas about building houses. He is, or rather was, a friend of the family. He

(Continued on page 42



GARDEN WALL FOUNTAIN, RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES, HENRY F. WITHEY, ARCHITECT



RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES, HENRY I. WITHEY, ARCHITECT

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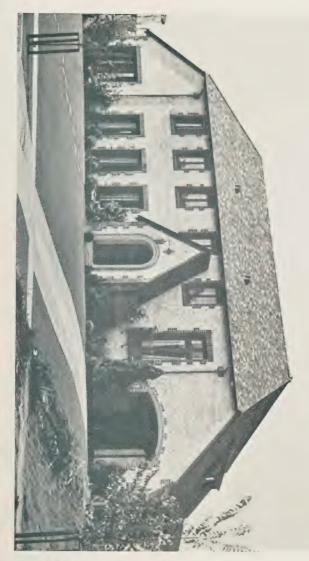
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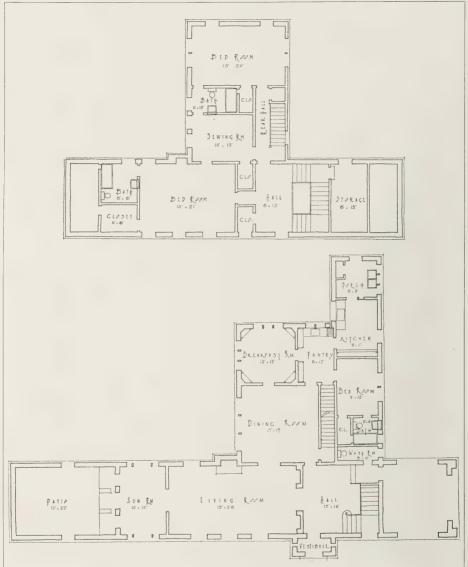
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UPPER: SECOND FLOOR PLAN; LOWER: MAIN FLOOR PLAN, RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES HENRY F. WITHEY, ARCHITECT



RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES, HENRY F. WITHEY, ARCHITECT



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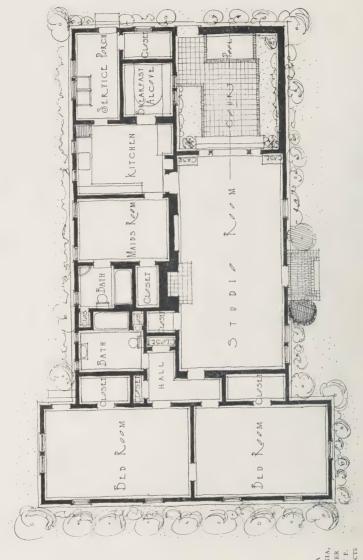
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WITHEY, ARCHITECTS



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ARCHITECTS

JUST A LOVE NEST

suggests that the castle, however small, would be fairly expensive and difficult to heat. Martha takes this as a sign that George and the Advisor are in a conspiracy against her and allows her under lip to tremble a little. The conference then breaks up in a panic.

It is finally decided that the house is to be fairly Colonial and that Martha is to have lots of pictures of castles hung on the walls and

maybe a tapestry or two.

The arrival of the blue prints made by the friend to include suggestions from both husband and wife and such essentials as the contractor may think best, is the signal for another evening of fun. They are spread out on the table and the children are cleared from the room and put to bed.

"Why, look, dear," says Martha, "he hasn't left any room for trunks and things in the

cellar.'

No, I meant to have told you about that," says George. "I saw him the other day and we figured out that it would be better to keep the trunks and things out in the garage and have that little workshop of mine in the cellar."

"And I don't like this idea at all, this having to go through the dining-room to get to the

kitchen, and where's the pagoda?

"We don't want a pagoda with a Colonial house, do we?"

"I don't see why not. We've got to have some place to go and sit when it is hot."

"I wonder if we couldn't get him to add a wing on this side so that we could have room for lots of guests in case we wanted to give week-end parties."

"Oh, don't be silly."

"Who's silly?

"You're silly, wanting a wing added on. We might have a sort of tower built at one end, with rooms in it to accommodate any extra guests we might have. I love tower rooms."

At midnight the discussion is still going on, and the only thing that is left unchanged on the

blue prints is the color blue.

Next day comes another conference with the

amateur architect.

"We wondered if you could draw up a new set of plans, giving us a tower and a pagoda and perhaps a little ell jutting out at the left where we could keep the trunks."

"I could draw them up," says the man grimly, "and you could sell them to the Sunday

comic section of your local paper.'

After five sets of plans have been drawn up in this manner a compromise is finally effected through the agency of a real architect who has been called in at the last minute and whose entire stock of diplomacy and skill is called into play to arrange matters without actual bloodshed. Then the work on the building is

egun.

Daily trips are made to the plot to see how the workmen are coming along. There is considerable suspicion that the workmen are cheating and taking home shingles for fire-wood to their families. There is also a very definite feeling, expressed in no uncertain terms, that the contractors are delaying the job on purpose, and that the architect is probably working with them to make more money for himself.

George in particular loves to putter around the building, poking at things with his stick. "I don't like the looks of this plaster," he says to one of the men. "What have you got in

there?'

"Pancake flour," says the man, who resents interference and doesn't like George anyway. This irritates George and he complains to the boss that the man is loafing on the job.

"It doesn't look to me," says Martha, "as if those walls are thick enough. Just look here, George, you can put your finger right through

this one.

"That's no reason for your doing it, dearest," says George, bitterly. Sometimes there is a fight right on the premises, joined in by the workmen and several of the little boys in the neighborhood. By the time the house is finished, it is a veritable monument to the God of Battles.

An accurate list of the cost of building one of these cozy little love nests from the suggestions of a speculative builder or an amateur architect would include the following items:

Eleven broken hearts;

Two hundred and fifty wounded feelings; One frazzled architect's constitution; Four insane architect's draughtsmen;

Twelve shattered dreams; Five insulted workmen.

Odds and ends of hard-feeling among neighbors who proffered suggestions which were not accepted. Friends who found fault with the house when completed, and a running series of "I told you so's" among members of the family when the house comes to be lived in.

The only solution for the problem is either for the public in general to leave architecture to the architects or else go back to cave-dwelling.

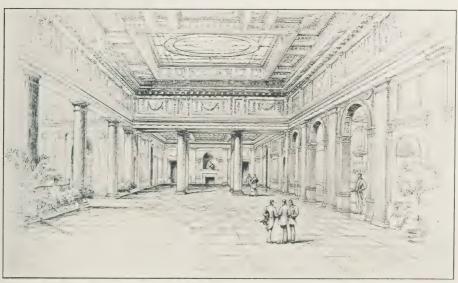
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The Clay-to-Castro Street Improvement Association, of which Blanks Everett is secretary, are fostering the erection of a half million dollar, eleven story hotel of 250 rooms on Jefferson Street, in the downtown section of Oakland. This hotel, when completed, will be quite an asset to the city.

·SOME·FINE·INTERIORS·



ENTRANCE HALL, BURLINGAME COUNTRY CLUB, BAKEWELL & BROWN, ARCHITECTS



STUDY FOR HALL, OLYMPIC CLUB, SAN FRANCISCO. BAKEWELL & BROWN, ARCHITECTS





ABOVE: STUDY FOR LOUNGING ROOM; BELOW: STUDY FOR DINING ROOM, OLYMPIC CLUB, SAN FRANCISCO.

BAKEWELL & BROWN, ARCHITECTS

* *

THE EFFECT OF EARTHQUAKES ON CONSTRUCTION

(Continued from page 24)

The other 50 percent was completely demolished at the first shock.

It would seem that more genuine unprejudiced thought should be exercised by architects and engineers in developing details of design which would overcome to a large extent the mistakes of the past. The great wrong that is being committed in building operations is the tendency on the part of the engineers and architects to allow themselves to be led into competition to evolve the cheapest and largest structure possible for the least amount of money.

This policy has developed into a pronounced trend of thought upon the part of the building public toward cheapness, and is in marked contrast to the fixed policy of our largest corporations and our own Government, who invest millions in buildings with the idea uppermost that the structure must be so designed that its recoverable value is greatest in disaster of any kind.

Examples may be found right here in San Francisco. The Southern Pacific Railroad Company's office building has steel frame and brick curtain walls. The Standard Oil Building is another example of an investment made secure by proper construction. The California Commercial Union Building, the Matson Naviga-

tion Company building, and numerous others are all monuments to the architecture of this city, which are built to withstand, typifying high-class, modern construction.

Insurance companies, loaning vast amounts of money for the construction of Class "A" office buildings, insist upon supervising and inspecting all plans to the least detail, so that their money or investment will be secure for generations to come.

Living in an earthquake belt, as wedo, bankers, insurance companies, and owners will sooner or later arrive at the conviction that steel frame construction properly engineered has been demonstrated to be the most permanent investment, as against the so-called monolithic types that, to some extent, are in a stage of experimentation.

Engineers and architects welcome the liberty of being allowed by the owner to design a type of building they know will best serve, but competition has forced them to develop along the aforesaid lines, and much is being produced in the way of construction in the Bay Cities that will bring regret and loss to our cities if ever visited by a disaster such as that in Japan.

I have in my possession some two hundred photographs and about 1400 feet of moving picture films which were taken in Japan immediately after the earthquake, which are open to inspection by anyone desirous of making a study of the condition in the inetrest of the profession and as an aid to better construction.

TOKYO NOT YET POPULATED

Refugees Returning in Large Numbers, But 500,000 Are Still Staying in Other Places to Which They Fled After the Earthquake

TEMPORARY structures are still being built in Tokyo work will continue through the winter and well into the summer months, since refugees are returning in great numbers for which shelters must be provided. In spite of the great number that has returned to Tokyo since the earthquake, close to half a million refugees are still living with their friends and relatives in the country, and in other cities of Japan to which they fled, according to reports reaching the Department of Commerce.

A total of 110,223 structures of various kinds had been erected in Tokyo up to November 23, at which time work was said to be going ahead at a rapid rate. Of this number 52,908 were residences; 49,722, stores with living quarters; 5,039, stores and offices; and 2,555 factories. Many of these temporary structures, it is reported, are as good and better in some instances than the buildings which were destroyed, especially in the poorer sections of the city.

No permanent buildings have been erected to date because of Imperial Decree prohibiting such operations until the Capitol Restoration Board has completed its plans for such building.

JAPAN'S RECONSTRUCTION PROGRAM

ACCORDING to bills passed by the Diet at the Special Session, which were subsequently sanctioned by the Emporer and promulgated on December 24, 1923, the total amount to be expended for restoration of public works both in Tokyo and Yokohama and in surrounding perfectures, as well as for fire prevention zones, during the next five years, that is up to March 31, 1929, will aggregate 468,438,849 yen, which the Central Government is authorized to borrow.

It is understood that Japanese agents are already in London and New York negotiating municipal loans authorized by this edict.

In the rebuilding plan an item of 89,225,917 yen was inserted to take care of construction of fire prevention zones in order that future fires may be more easily controlled and to prevent a recurrence of the recent conflagration. Much of this amount will be expended in the building of city parks, as it is realized that such open spaces are very effective as fire breaks and constitute practically the only means of checking such fires as that which followed the recent earthquake. These fire prevention zones item will be distributed over the whole devastated area and used in such places as required. Of the total amount allotted for this purpose the city of Tokyo will receive 50,156,707 yen and the city of Yokohama 10,743,333 yen.





above: dining room; below: porch, burlingame country club, bakewell & brown, architects san francisco





ABOVE: DINING ROOM; BELOW: PORCH, BURLINGAME COUNTRY CLUB, BAKEWELL & BROWN, ARCHITECTS, SAN FRANCISCO

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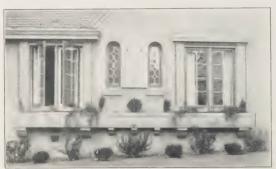
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LOUNGING, ROOM
SAN FRANCISCO
GOLL AND COUNTRY
CLUB,
GEORGE W. KELHAM,
ARCHITECT,
PHOTOGRAPH BY
GABRIEL MOULIN





ABOVE: DINING ROOM, SAN FRANCISCO GOLF AND COUNTRY CLUB, GEORGE W. KELHAM, ARCHITECT;
BELOW: SWIMMING POOL, BERESFORD COUNTRY CLUB, SAN MATEO, CALIFORNIA. SYLVAIN
SCHNAITTACHER AND G. ALBERT LANSBURGH, ASSOCIATE ARCHITECTS



ENTRANCE HALL, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT PHOTOGRAPH BY GABRIEL MOULIN

COUNTRY CLUBS NEAR SAN FRANCISCO

(Continued from page 6)

Inside, the paneling is of redwood, which looks as though it had weathered to a soft and pleasing shade of light brown, probably secured through some acid stain. Photographs unavoidably make this wood look dark, through the tendency of redwood to absorb the light. The effect is in reality a bright and cheerful one.

The most recently finished club house here, that of the Lake Merced Golf Club, shows the influence of the great wave of Italian-Spanish inspiration which is producing a "California Type" of architecture. This is very good of its type, without being extremely original; it fortunately avoids the tendency toward Moorish or Mexican features which are so dangerous and so tempting. With the stains of weather and the growth of shrubbery, when it has grown into its site, this will be a very pleasant house indeed.

Like the one last mentioned, this is largely a club for day use, and the plan is well worked out for convenience and comfort. If the kitchen seems too favored in the matter of outlook, it is reasonable to suppose that a future addition will extend in that direction, a natural choice, both for service and appearance.

The sketches for the new Lakeside Golf Club, the links of the San Francisco Olympic Club, are not final, but are careful studies which no doubt will be carried out in the main without great change. This plan won the first prize in a recent competition, and was undoubtedly the most practical and economic scheme submitted. The floor plan is unfortunately not available at present, but shows the same careful study that these architects gave the Burlingame Club house, and has also a court for a main feature, within wings, but with a pergola on the fourth side. With the superb location chosen, this building, when completed, can certainly be added to the list of successful club houses in the vicinity of San Francisco.



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NEXT MEETING

The next meeting will be held on Tuesday evening, February 19, 1924, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30. Dinner will be served at 75 cents per plate.

JANUARY MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held on Thursday evening, January 17, 1924, in the Architectural Club Rooms, 7 O'Farrell Street. The meeting was called to order by President J. S. Fairweather at 8 p. m.

The following members and visitors were present:

Morris Bruce Earle Bertz John Reid, Jr. C. W. Dickey Wm. Bliss C. H. Miller Wm. Mooser W. B. Faville Wm. Newman J. S. Fairweather A. J. Evers

Visitors: Mr. Ellis F. Lawrence and Mr. W. G. Holford, of Portland, Oregon.

MINUTES

The minutes of previous meeting were approved as published.

The Exhibition Committee reported progress and in the absence of Mr. Harris Allen, Chairman, Mr. Earle B. Bertz reported that negotiations were in progress with

the Bohemian Club for the use of the exhibition rooms at a tentative date.

The committee also reported that a telegram was received from Mr. Edwin Bergstrom, of the Southern California Chapter, in regard to the Small House Exhibition. It was decided that the Chapter would not exhibit at this time in any other exhibition than the proposed San Francisco Chapter exhibition.

A progress report was submitted by Chairman Wm. Mooser from the committee appointed to meet with the committee of the Oakland Board of Education. Mr. C. W. Dickey spoke briefly on the Oakland School situation.

Applications for membership in the Institute from the San Francisco Chapter were acknowledged from the Executive Secretary, Mr. E. C. Kemper, and his letter placed on file—Messrs. Louis E. Davis and Ralph A Fishbourne, of Honolulu; and Mr. Earle B. Bertz.

Professor Lawrence, of Portland, spoke to the Chapter regarding the apprenticeship schools which have been established in Portland under the auspices and with the cooperation of the A. I. A. Also the guildsman certificates and the conference of representatives of architecture, labor, finance and contractors

Mr. Holford, of Portland, spoke briefly on the inspira-

tion of San Francisco to the visitor. There being no further business, the meeting adjourned.

Respectfully submitted, ALBERT J. EVERS, Secretary

A meeting of the Board of Directors was called and it was decided to hold the meetings on the third Tuesday of every month, instead of the third Thursday; Mr. Fairweather, Mr. John Reid, Mr. Wm. Mooser, Mr. Earle B. Bertz and Mr. A. J. Evers being present.

The Secretary wishes particularly to call the attention of Chapter members to delinquent dues, both in the Institute and Chapter. Read your "Spot Light" or your manual on "The American Institute of Architects—What it is and What It Does." Upon reflection you will promptly

send in your check.

We have a special attraction for the next meeting in the form of an address from Professor Bailey Willis of the Department of Geology of Stanford University, who will speak on "Earthquakes and Earthquake-Proof Construction." Professor Willis has traveled far and has made an exhaustive study of this subject. His investigations in Chile for the Carnegie Foundation are intensely interesting, especially to architects. Be sure and send your card marked "I will be present."

Regarding attendance in general: We want you to come to our meetings-we need your help, your counsel and your acquaintance. The dinners are good (and priced reasonably). The meetings are pleasant and we generally manage to have a little amusement to balance the business routine. By all means come, and if you know some one who would make a good Chapter member bring him along.

Letters have been sent out by our Exhibition Committee regarding an exhibition to be held under the joint auspices of the American Institute of Architects, San Francisco Chapter, and the Bohemian Club. The date is set for April 7th to 12th and the place is the Bohemian Club, which has rooms admirably suited for the purpose. If you have not already answered send in your reply to Mr. Earle B. Bertz, 168 Sutter Street, signifying your intention of participating.

The following letter has been received from the Director of the School of Architecture, Princeton University.

January 16, 1924.

SECRETARY, San Francisco Chapter,

American Institute of Architects Dear Sir:

In order to interest undergraduates, faculty and the public in our work we plan to hold two exhibitions; one in February, of chapels and churches, Gothic and Classic, appropriate for a college or university; and one in May, of modern theaters

We want to make these exhibitions as representative and as interesting as possible. Will you help us by sending us the names of the architects in your chapter who have designed and erected chapels and churches of this character? Any suggestions you see fit to make will be very welcome

Thanking you in advance for your assistance, which I will very greatly appreciate your sending at your early convenience, I am, yours very truly

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ART STUDENTS LEAGUE OF NEW YORK

A Scholarship Competition, open to all Art Students in the United States, with the exception of those in New York City, will be held at the Art Students' League of New York on March 21st, 1924.

Ten Scholarships will be awarded to that work showing the greatest promise. Work in any medium, from Life, the Antique, Landscape, Etching, Portrait, Illustration, Composition, also photographs of Sculpture, may be submitted. All work should be forwarded so as to reach the League not later than March 15th, and must be sent with return express or parcel post charges prepaid.

Students entering for this Competition are urged to send the most comprehensive enhibition possible, to facilitate the work of the Jury. It will be readily understood that the work covering the widest field of Art expression will best enable the Jury to judge of the individuality and promise of the prospective student. The League wishes to emphasize that the Jury will be guided in making their awards, not by the degree of proficiency displayed by the applicants, but by an effort to find interesting individuals whose strength the League desires to add to its own.

The Scholarships so given will entitle the holder to free tuition in any two classes of the League during the season

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All students interested are cordially invited to enter

this Competition.

Address all letters and packages, "For Scholarship Competition, Art Student's League of New York, 215 West 57th Street, New York City."

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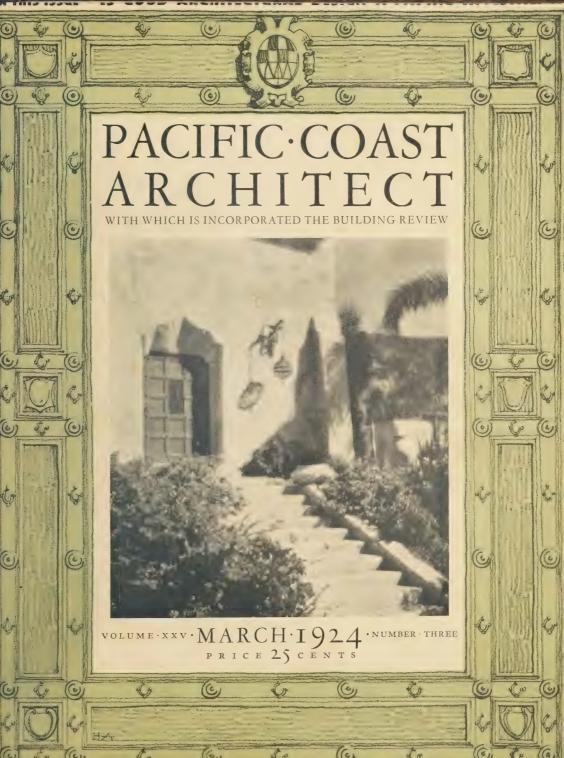
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VOLUME XXV

SAN FRANCISCO - MARCH - 1924

NUMBER THREE

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ILLUSTRATIONS

ALL PHOTOGRAPHS OF EXECUTED WORK SHOWN IN THIS ISSUE
ARE BY THE MOTT STUDIO, LOS ANGELES

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Los Angeles Soap Warehouse

Entrance Hall to Shop, Los Angeles

Billicke Estate Building, Los Angeles

Corner Detail, Seventh and Grandview Building, Los Angeles

Building for Mr. Spencer Thorpe, Los Angeles

Building of Mrs. E. M. Hite, Los Angeles

Interior of Shop, Los Angeles

Richelieu Cafe, Los Angeles

Residence of Mr. Charles Seylor, Los Angeles

Corner Detail, Seventh and Grandview Building, Los Angeles

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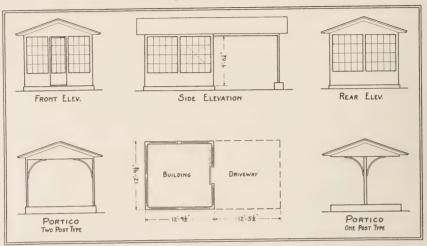
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VOLUME XXV · SAN FRANCISCO · MARCH, 1924 · NUMBER THREE

IS GOOD ARCHITECTURAL DESIGN A PAYING INVESTMENT AND HOW MUCH DOES IT COST?

BY HARWOOD HEWITT, A. I. A.].



HE excellence of design in the commercial buildings by Morgan, Walls & Clements, Architects, illustrated herewith, speaks for itself.

The first question that will come to the minds of brother architects is: How did they put it over? After glancing

through this article, it will be easy to answer the question regarding all except the first one to

be built. How did they put the first one over? That's a secret—you'll have to ask them!

Does distinctive architectural design in commercial work necessarily imply an added investment? If so, does such investmentin good architecture pay returns?

Walk along West Seventh Street, Los Angeles, in the general vicinity of Westlake Park, and ask the owners of property or leases there whether they are satisfied with their investments.

The first owner you ask, who possesses an every-day uninteresting store, will inform you that his rental values have increased 50 percent in the last year since attention has been drawn to the desirability of this location. Inquire of him as to the cause of the attraction

and he will say, "Well, this here location allays wuz fine, but people has just waked up—seems like."—whereby you may judge that at least one man is still asleep.

Wander down a half block to where an owner is putting in a new building.

A broad smile breaks over his face in reply to your question. "I hate to tell you, but listen. We have always believed in giving our work to good architects."

Every business man, with building experience,



OS ANGELES SOAP WAREHOUSE AND ADMINISTRATION BUILDING MORGAN, WALLS & CLEMENTS, ARCHITECTS



ENTRANCE HALL TO SHOP. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS

agrees with a statement made the other day by Harry Chandler, of the Los Angeles Times, to the effect that a good architect's commission is the best and most necessary part of a wise investment. But let me tell you we have just learned something new. My friend Jones down the street here had nerve as well as artistic instincts. I'll say he had nerve! He made up his mind that an additional 15 percent investment in good architectural design would pay out. That fellow's judgment has proven better even than his nerve, it seems—and a lot more accurate than his information."

"Do you know—he tells me that building of his, with its beautiful exterior and wonderful shop interiors, cost him about only 5 percent more for the same class of construction than Smith's abortion a few doors down from him?"

"The only trouble with Jones was that he didn't have nerve enough! He leased two-thirds of his space before letting his building con-

tracts. But as these leases alone assured him a fine return on his proposed investment, he felt pretty good—until, when his building was completed, for much less than he had been willing to pay, the boy discovered tenants willing to pay him for the unleased third of his space more rent than he was getting for the entire two-thirds already leased."

"We feel so good about our own investment we hate to admit it. Friend Jones has certainly proven that good architectural design costs almost nothing and, like a bank teller looking into the muzzle of a thirty-five—pay generously

and at once.

If you are not yet satisfied, friend architect, ask the owners of the buildings illustrated herewith by Morgan, Walls & Clements, Architects. Speak to Mr. Hite, of Whiteside, Hite & Co., Real Estate, who built on Seventh Street, to the west of the park. Ask the Gatch-HillStudios, Decorators, who have been offered 200 percent for their lease on one of the shops illustrated herewith, or inquire

of the Huntsbergers, who are improving their

property to the east of the park.

Talk to owners of commercial properties in other parts of Los Angeles who have believed in good architectural design—for example: Budd Frankenfield, who built taxpayers at Tenth and Hill Streets, and the owner of the Morris Harris Loft Building at Eleventh and Main Streets, both of whom used sufficient foresight to choose your humble writer as their architect.

You will take heart and advise your clients to

consult these owners.

Perhaps we will then cease regarding every commercial job as a pot-boiler and put over a few pieces of real commercial architecture ourselves.

It seems that good architectural design—in every day commercial work—actually drops dollars into the owners' pockets. This has been proven before—it is now amply shown again to be true.

The illustrations herewith, of the work of Morgan, Walls & Clements, show great skill—and an unusual feeling for mass as well as detail—but they do not reveal the very effective use of color, which the architects have applied with delightful effect.

It is a pleasure to be able to record the commercial success, as well as the architectural merit, of work that has evidently been given so great amount of care and enthusiasm on the part of

its architects.

The young apprentice, after presenting to Mr. Burnham a scheme brought forward in detail, received this comment: "Please take that back and bring me a tracing with all decorative ornament omitted."

Upon complying with this request, the young apprentice discovered that his de-



SHOP FRONT DETAIL BILLICKE ESTATE BUILDING, LOS ANGELES.
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CORNER DETAIL, "7TH & GRANDVIEW BUILDING," LOS ANGELES.
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sign, shorn of it's ornament was no design at all. "There," said Mr. Burnham, "compose your skeleton first, ornament it afterward if necessary!"

"Remember," said Mr. Burnham, "that most letters answer themselves, especially unwrittenletters. Courtesy only requires an acknowledgement. An answer requires thought. Thought will make an answer brief or make none at all. If you must write a letter, sleep over it before deciding to send it."

"It can't be done," said the able young assistant.

"You mean you can't do it," said Mr. Burnham.

"If anybody can, I can," replied the A. Y. A.

"Then go and do it. Anybody can do an easy job, but it takes a good man to do a hard one."



GREAT DEAL of the joy of life consists in doing perfectly, or at least to the best of one's ability, everything which he attempts to do. There is

a sense of satisfaction, a pride in surveying such a work—work which is rounded, full, exact, complete in all its parts—which the superficial man, who leaves his work in a slovenly, slipshod, half-finished condition, can never know. It is this conscientious completeness which turns work into art. The smallest thing, well done, becomes artistic."—William Mathews.

To uphold this ideal in our service is always our paramount interest

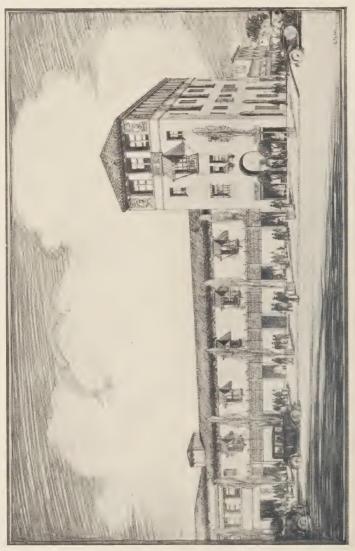
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BUILDING FOR
MR. SPLNCER THORPE
7TH & PARKVIEW
STREETS,
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS



Shop front detail. Building for Mr. spencer thorpe, los angeles. Morgan, walls & clements, architects

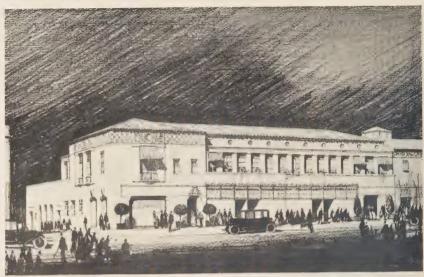


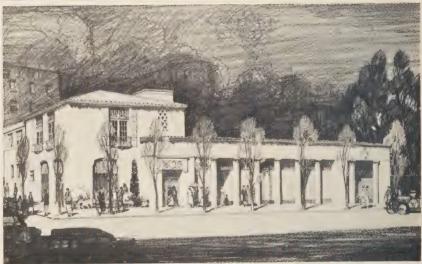
ENTRANCE DETAIL. BUILDING FOR MR. SPENCER THORPE, LOS ANGELES.
MORGAN, WALLS & CLEMENTS, ARCHITECTS



CORNER DETAIL. BILLICKE ESTATE BUILDING, LOS ANGELES.

MORGAN, WALLS & CLEMENTS, ARCHITECTS





ABOVE: BILLICKE ESTATE BUILDING, 7TH & GRANDVIEW STREET, LOS ANGELES.
BELOW: BUILDING FOR MRS. E. M. HITE, 7TH & CORONADO STS., LOS ANGELES.
MORGAN, WALLS & CLEMENTS, ARCHITECTS



Entrance detail, building for Mrs. E. M. Hite, los angeles. Morgan, walls & clements, architects



SHOP FRONT DETAIL. BUILDING FOR MRS. E. M. HITE, LOS ANGELES.
MORGAN, WALLS & CLEMENTS, ARCHITECTS



BUILDING FOR
MRS. B. M. HITE,
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS,
ARCHITECTS.



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GEORGE W. KELHAM, ARCHITECT

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ADDRESS WELCOMING DELEGATES TO COMMON BRICK MANUFACTURERS' ASSOCIATION of AMERICA



DDRESS of Mr. Reginald California Chapter, American Institute of Architects, before National Convention at Los Angeles, Biltmore Hotel, of Common Brick Manufacturers' Association of America.

Gentlemen: I have come here on behalf of the Southern California Chapter of the American Institute of Architects to convey to you their

greetings and best wishes.

There are just one or two words that I would like to say, and they are that I feel very strongly that the architects in Southern California are coming more and more to the realization that such criticisms as Mr. Boyd made in his talk the other night to us, are very true.

He mentioned the fact that in going around Los Angeles he noticed that many of these massive Spanish, Italian and Mission type buildings are really built on two-by-four studs.

I feel that this is an opportunity for the architects to express their appreciation and desire for more permanent building in Southern California. When I started out some twelve or fourteen years ago, I tried to meet the demands of my clients, as you always face demands of this sort, in giving them something for nothing, and the result was that the telephone was pretty busy, when the rainy season started

The more I go along, the more I find that we need just as good construction out here as we do in the East. As it happens, I have built quite a bit in the East. I have built in Chicago, in Youngstown, and a number of other places, and I have had an opportunity of comparing the type of wall, of water-proofing, of flashing, that is used there with the type used here. Our experience has led us to the conclusion that we have to build in just about the same way, if we want to get permanent results, and make a real building out of a structure.

You might even go so far as to call to the attention of the people of this country the fact that the construction, at least of their outside walls, of permanent material does not mean a large additional expense. In fact, I think the architects in a great many cases, fail to realize how little extra it does cost to build of a real material, and I think they need some education in that. It may seem strange, but they get their bids, remember, as a whole. They are not approaching it as the contractor does; they work the thing out on a cubic basis, or on a square

foot basis, and in many instances, I am sure that they fail to realize how little additional money would have to be put into a building to build the outside walls, at least, in a permanent manner. If you can put over that propaganda, as I know you are trying to, you will find the support of all well-trained architects. They are only too thankful to see their clinets educated. and any information on that subject which they can get from the outside, from outside the architects' offices, just helps to sell the idea a little better. We have got to build more permanently in Southern California, and I hope in the next few years we will, as a result, use a

great many more common brick.

Now I may be presumptious, and those of the convention who are advertising experts may not agree with me at all, but, just as a layman, looking at the thing, and as an architect, I would like to suggest for your consideration, that in the propaganda which you send out throughout the country, you stress the advisability of building of a permanent material, and you might even go so far as to mention common brick, hollow tile, concrete, stone or any of the permanent materials. I belive it would carry a very great deal of weight if you did not limit the advertising to brick. It makes very little difference in many cases, to the architect, what the structure is built of, as long as it is a basic material, and in the advertising matter which we receive as architects, when we see that the manufacturer is stressing his own particular product and talking it up for permanence and lack of upkeep, and so forth, we are a little bit inclined to be suspicious, but if the broader principle of a permanent material would be brought home, it would be of great value, in my opinion, to the architect.

Certified Elevator Inspectors of the State of California have called their annual convention to be held in San Franciso, on the 20th and 21st of February, in the Blue Room of the Hotel Whitcomb. Many interesting discussions and talks on all phases of construction and operation of elevators will be on the entertaining and

An attractive pamphlet entitled "Guaranteed Plastering" has been issued by the Master Plasterers' Association, of San Francisco. The illustrations are well chosen, the message well conceived and well put, the presswork excellent. This little pamphlet should be valuable for information and inspiration.

Joseph C. Longueville, Architect, announces the opening of offices at 314 Union Bank Building, Los Angeles.

instructive program which the committee has arranged.



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Our new book "Distinctive Brick Houses" contains information of great value to every Architect and builder. Send for your copy today. Price 50 cents. Brick is the one building material that resists the ravages of time. The years and the elements only mellow the rugged beauty of the brick home. Through the centuries brick has been the chosen material for permanent construction because of its downright indestructibility. Today it is also preferred by Architects and builders because of its economy.

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DEPARTMENT A-8

California Common Brick Manufacturers Association

342 DOUGLAS BUILDING · LOS ANGELES

ADDRESS OF D. KNICKERBACKER BOYD, FORMER SECRETARY & VICE-PRESIDENT, A. I. A., TO CONVENTION



DDRESS, in part, of Mr. D. Knickerbacker Boyd, before the Sixth Annual Convention of the Common Brick Manufacturers' Association of America, on February 14, 1924:

"In pleading the cause of sound construction and the use of brick in such construction I feel that I am only pleading the cause of humanity. The brick industry,

and the manufacturers of good, honest common brick are solidly behind the principle of service to mankind.

"Approaching the subject of brick walls and brick houses, I wish to touch upon a subject which is of vital importance, it seems to me—and that is the question of fire with regard to building construction, and the lessons which it seems to me we can all learn from the architecture which we have seen around here.

"I have been greatly impressed with the character of the architecture and construction in California since I came here because it has been done so quickly. However, it seems to me unfortunate that the real estate man here, who is the promoter or subdivider, has been doing too much of the work. and the architect too little. As a consequence, the construction and the design are both suffering, and there is a type of building construction which is found but rarely in the East, and which I regret to see here. I mean the sham architecture, the sham construction. I think the reason for this-but not the excuse-is the influence of the motion picture industry, which is built on hocus pocus, sham and thin air, so far as the stage settings are concerned. I have seen buildings here that look as though they had walls there or four feet thick, and next to them are duplications of the same structures built of nothing but tar paper, poultry netting and stucco, much after the fashion of the motion picture sets. What can be expected in the way of safety to the occupants and the community when there are buildings that are so constructed?

"It seems to me that the citizens in this community should give a great deal of thought to the improvement of those types of construction so that the great danger of conflagration will not exist and so that safety of life will always be the main consideration.

"In connection with fire and its effect, we always think too much in terms of the loss in dollars. Let us forget the money and consider what it means in the loss of human toil. Just as an illustration of the terrific economic loss caused by fire, I have prepared a few figures which will indicate to you roughly what the fire in Berkeley meant.

"It was spoken of in the newspapers as a ten-million-dollar loss. But I have resolved that into terms of the number of working hours spent by men in the various trades which would have to be made up to replace the damage. The results of all those hours of labor is now wiped out forever. There is nothing of greater importance, next to human life, than human effort. We find that in the Berkeley fire there was lost carpenters' time alone to the extent of 1,860,000 hours, 232,000 days, or what would require one man working for 845 years to replace.

"The time lost by hod-carriers, plasterers, plumbers, painters, electricians, would take one man 1,718 years to replace. Yet this was the destruction wrought in a few hours by a so-called ten-million-dollar fire.

"I could resolve all this into figures which would show that when a fire like this takes place, there is very little lost in the way of brick work, masonry, and bricklayers' time. One can see after such a fire as Berkley's, the monuments to brick work that stand there in the chimneys and walls that are left, and in the foundations that remain.

"Let me add, that as an architect, I am a keen enthusiast on the subject of common brick, because it can be used as a facing, or it need not be. It is the wall all the way through, and it is an expression of the honesty of the construction of the building to have it on the exterior as well as on the interior. Only selection on the part of the bricklayer and the architect is needed to secure almost any results desired.

"We find that much of the history of this country is written in terms of common brick. Going back to the Governor House in Massachusetts, which was built in 1600, Independence Hall in Philadelphia, and the Old North Church in the same city, I could mention all kinds of monuments built of common brick, which show and record the history of this country. Some of these old structures have in them lumber and stone sent to this country from abroad.

"As building increased, common brick was used less and less, until there came a period, at least in the East, when there came to be used what we know as "pressed brick." This marked the decadence of the architecture in this country—a situation from which we were rescued by the face brick industry.

"In Philadelphia, Washington and Baltimore the buildings have been painted until one cannot tell the renovated buildings from the pressed brick structures, because of their identical color. But a Mr. McKim stepped in with an innovation soon after the pressed brick age. He wanted rough bricks for the Harvard Gates, and instead of taking the better brick he took the culls from the brick yard, with the result that we now have the "Harvard Brick," one of the aristocrats of brickdom. Some call it a face brick. It is difficult to tell the difference between a face brick and a common brick, but if a brick is a good one, that is all any of us should be concerned with. We want it to have the artistic effect that people demand today.

"I should like to stress not only the use of common brick as a facing brick, but its use as a material which will give the architects of this entire section, and those of the whole country, the opportunity to get the textural effect that we want, and which is being striven for here in California. These effects can be obtained by brick itself, with all sham eliminated. We have the expression on the outside of the material which is used on the inside, and we do not then have those buildings which I described before as appearing solid on the outside and hollow and ready to burn on the inside."



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· EDITORIAL ·

GOOD architecture, to a large part of the general public, consists of an assemblage of lines and colors and shades, pleasingly put together on a sheet of paper. It may be admitted that there are a few architects who seem to

take the same view-point.

In other words, architects are accused of being artists. That is no term of reproach, and, indeed, to imply the reverse—that an architect is not an artist—would be an insult and a libel. Architecture without art would be-what, alas, it often is, in this Land of the Free. Let us not pursue such an unpleasant and unprofitable subject.

The real architect, however, is practical as well as artistic. There is no fixed proportion of these qualities; a wise man recognizes on which side he is deficient, and engages or associates service to equalize these two elements. No matter how lovely a design may be, its execution determines its first success, and substantial construction is essential for an ultimate judgment of merit.

And now a third consequence of good architecture is beginning to be recognized; practical, but it cannot be said to derive from the constructive or business side of the profession, alone. A good architect's work is beautiful; it is well constructed; and now it is found to pay.

Mr. Hewitt's article in this issue, written in his individual and striking style, demonstrates the immediate profit returnable from a particular investment in good architecture. Examples are not confined to one type of building. Someone has said that in America everything is for sale. It is true that there is such a constant, universal change in affairs, in the affairs, at least, of most men who engage in building operations, that a good profit, or the desire to expand, will induce a sale on practically all kinds of property. As for rental values, it is inevitable that when housing shortage is relieved, those premises will still be in demand which are well designed, well equipped, well constructed; and other buildings will suffer. They will lack tenants, or cut their rates; in either case, a reduced income will be the result.

Sight, and foresight, are the exception rather than the rule. There is some progress; but there is still far too much blind rushing into building schemes without expert service. How many of these crude, flimsy cracker-box apartment houses, for instance, will be staring us in the

face a few years from now—shabby, stained, half empty, festering sores on our civic bodies? For the protection of our general interests, for the benefit of individual property and business, if not for esthetic reasons, let us have more real architecture.

From the bulwarks of the Tehachape has been hurled a challenge, to the impregnable fastnesses of Visitiacion, Tamalpais and Diablo. The Southrons urge the Highlanders to a test of valor; they have flung down the gage of

Which means that the Southern Chapter, A. I. A., has challenged the San Francisco Chapter to a series of golf matches, to be held alternating years at Del Monte and at Santa Barbara. It is proposed to pick a team of golfers to represent each chapter, and to encourage the attendance of a Gallery from the Home Towns, to cheer on their champions, to assist in celebration and consolation. If the members of the two chapters get acquainted, incidentally, the relations of the Chapters will certainly not be endangered. For each consists of men of fine character and high ability. To know is to understand.

Further illustrations of the Los Angeles shops which are shown in this issue will be published in April, since space was lacking for a full presentation this month. Photographs of three more of these shops, with accompanying interior views, will be given. We believe that our readers will welcome these additional illusrtations, inasmuch as such an original and attractive note has been struck which is successful both from the artistic and the practical stand-

Plans for the Architectural Exhibition to be held at the Bohemian Club, San Francisco, April 7 to 12, under the auspices of the San Francisco Chapter, A. I. A., are developing in such shape that an unusually fine exhibition is assured. Since no such showing has been given for seven years, there is much material available, and the record of local progress thus manifested will be noteworthy. In the May issue of the Pacific Coast Architect will be given a full account of the exhibition, with a large number of illustrations; there is to be no "year book," as was formerly the custom.



TERRACE OF CAMPANILE UNIVERSITY OF CALIFORNIA DICKEY STEP AND WALK BRICK IN HERRINGBONE AND BASKETWEAVE

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· SOME · FINE · INTERIORS ·



HE interior views that are here shown may well be considered models for the treatment of special shops and cafes. They are just what such places should be; decorative without being fussy, original without being bizarre, cheerful without being

gaudy. The wall surface has effective texture, but obviously makes a good background for

display purposes.

Especially interesting is the treatment of the ceilings. Whether flat, curved, or sloping, o plaster or of wood, the ceiling is always made a special feature of decorative value, an accent which is justified and required by the expanse of plain wall surface.

A notable factor in the general effect is the

skillful use of wrought iron on grills, balconies and light fixtures. Where there is woodwork, it is well proportioned and detailed. Where stencil ornament is applied, it is excellent in design and scale.

Although these photographs cannot show the color scheme, the use of color is clearly indicated. In reality, it is very charming and plays an important part in the success of the en-

semble.

It must be emphasized that while these interiors show imagination and originality, they are based upon essentially good principles of design. A sense of proportion and balance is preserved. With all their gayety and decorative quality, there is not lacking a certain amount of restraint. This is undoubtedly good business, but it is equally good architecture.

(Continued in April Issue)



INTERIOR OF SHOP. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS



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ARTHUR E. MAUMUS, DESIGNER AND BUILDER

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RICHELIEU CAFE. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECT



DETAIL OF WROT IRON GATE. RICHELIEU CAFE, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS



INTERIOR OF SHOP.
BUILDING FOR
MRS. E. M. HITE,
LOS ANGELES.
MORGAN, WALLS &



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金田・

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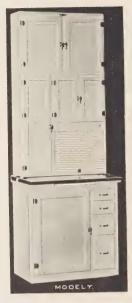
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SHOP INTERIOR.
BUILDING FOR MR.
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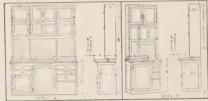
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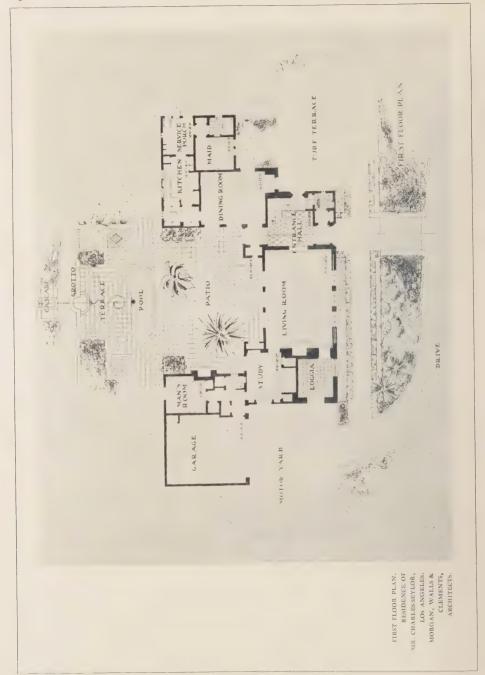
DIMENSIO	NS	MC	DE	LY
A-Overall width				. 38 inches
B-Overall height				96 inches
E-Overall depth .				. 24 inches
P-Height worktable				36 inches
Parcelain top .				23 x 36 inches
U-Top depth.				111/2 inches
V-Base depth				. 10 inches
Weight crated				315 pounds 8 inches
Top can be extended				. Sinches







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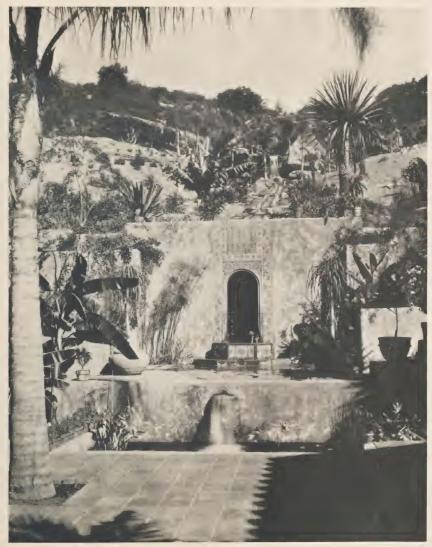
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1149 MISSION ROAD OPPOSITE, COUNTY HOSPITAL PHONE LINCOLN 1057 - LOS ANGELES ALTHOUGH the fifteen Pacific Coast cities of greatest population have issued 427,004 building permits, calling for investment of \$1,063,888,322, during the four years beginning with January, 1920, they have not been building in proportion to their growth. These cities have increased in population by 1,020,831 newcomers, and housing of all types is today less plentiful and rental schedules generally higher than at that time. Every growing city in Washington, Oregon, California, Idaho, Utah, Nevada and Arizona, must expect more intensive building during 1924 and for several years to come than heretofore, or fail to meet the requirements of a rapidly increasing population.

Great as has been the building programs of these cities in recent years, few have been erecting new buildings in proportion to increase in population. The result is a housing shortage in most of them greater than existed at the close of the war-time period of inactivity in building, and in the vast majority of these cities rent schedules generally prevailing today are higher than at that time. If adequate provision is to be made for the many thousands of newcomers to these cities, the building program of the West must be materially increased during the next few years.

The average investment in new construction for each newcomer citizen is \$1042, on a basis of one building permit issued for each 2.38 newcomers. But six cities report newcomer investment ratios greater than the average, the notable most being Salt Lake City, which, nevertheless reports no reduced rentals. A notable example of low ratio is that of San Francisco, which has invested but \$753 in new buildings for each newcomer, and where rent schedules range from 40 percent increase for flats, to 75 percent increase for apartments, over rentals of 1920.

The average building permit for these fifteen cities during the four years period has been \$2481. In San Francisco this average figure is \$4719, and but one building permit was issued for each 6.26 newcomers, indicating a relatively greater number of apartment houses, rentals, commercial structures, etc., and fewer permits for individual housing than in most other cities. It also shows an increasing housing shortage reflected by the higher rent schedules.

In Los Angeles, the newcomer investment ratio and that of the cost per permit are but slightly above the average, yet today's rental schedules in that city range from 20 percent to 40 percent above those of 1920. These figures show a greater proportion of individual housing construction than at San Francisco. The Los Angeles increase in population for this period has been 73 percent, and its roster of newcomers numbers 425,266, more than 41 percent of the total increase for the entire list of fifteen principal cities, while its four years' building total is 43 percent of the whole.

Building costs have slightly and gradually increased since January of 1920, so that today's rental schedule cannot accurately reflect a true ratio of housing shortage. Rentals, however, always indicate more truely the relationship between supply and demand in housing than it does increased cost of construction. The housing status of January, 1920, was based on conditions resulting from the war, and it was estimated then that five years of intensive building would be required to restore housing and rentals to pre-war normal. Four years of building activity since then has not only failed to reduce that housing shortage, but has, in most places, failed to keep pace with increases in population.

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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Arthur Brown, three years
Wm. Mooser, two years
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Earle B. Bertz, one year
Harris Allen, one year

NEXT MEETING

The next meeting will be held Tuesday, March 18, 1924, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30 p. m. Dinner will be served at 75 cents per plate.

FEBRUARY MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held Tuesday evening, February 19, 1924, in the Architectural Club Rooms. The meeting was called to order by President J. Stewart Fairweather at 7:30. The following members and visitors were present:

Members: Geo. W. Kelham, Earle B. Bertz, E. B. Hurt, Harris C. Allen, S. Schnaittacher, Wm. Arthur Newman, W. B. Faville, J. S. Fairwather, S. L. Hyman, W. C. Hays, A. G. Headman, Wm. M. Bliss, Chas. W. Dickey, Morris Bruce, A. T. Ehrenpfort, E. H. Hildebrand, W. C. Falch, E. J. Symmes, J. R. Miller, A. J. Evers and Wm. Mooser. Guests: H. T. Howard, John L. Hall, Chas. E. Gottschalk, Prof. Bailey Willis, M. C. Couchot and D. Knickerbacker Boyd.

MINUTES

Moved and carried that the minutes of the previous meeting be accepted as published.

BUSINESS

The Exhibition Committee, through Mr. Harris C. Allen, Chairman, reported splendid progress with more than enough exhibitors signifying their intention to exhibit to insure success.

Mr. D. Knickerbacker Boyd, of Philadelphia, spoke on the Jones-Reavis bill as supplanted by the Brown bill. Moved and carried that the Chapter support the Jones-Reavis bill and that letters be sent to the senators and representatives of California and Nevada.

Moved and carried that the Chapter support the Senate Bill No. 933, creating a board to license architects in the District of Columbia, and that letters be sent to the senators of Nevada and California urging their support

The President read a letter from Mrs. Jos. Sloss, Chairman of the cheeners College and Auxialiary Committee, asking for a committee to confer and act in an advisory capacity with Mr. Geo. B. McDougall, State Architect. The President appointed the following: Mr. W. B. Faville, Mr. John Reid, Jr., Mr. Arthur Brown, Mr. Geo. W. Kelham and Mr. B. R. Maybeck.

The Chapter was given the privilege of hearing Mr. D. Knickerbacker Boyd, of Philadelphia, speak of his trip and of the activities of the American Construction Council; the waste of seasonal employment and its remedies, the encouragement of young men to enter the building crafts, were the subjects upon which Mr. Boyd spoke most fully.

A resolution was presented by Mr. W. C. Hays, a memorial to Mr. Henry Bacon, architect of the Lincoln Memorial Monument, in Washington, D. C.

Moved and carried that the resolution be adopted and a copy be forwarded to Mrs. Bacon.

RESOLUTION

"To this country, the genius of Henry Bacon gave the Memorial to Abraham Lincoln, fitting climax to enoble by its rearing the architecture of the Capitol City.

"To San Francisco was also given an important one of those distinguished works which so fully reflected the fineness and quality of its creator's nature. Mr. Bacon's 'Court of the Four Seasons' at the Panama-Pacific International Exposition is a memory picture abiding with us all.

"Some of us knew him as a friend and counselor, and personal contact with Henry Bacon meant personal regard.

"The American Institute of Architects, San Francisco Chapter, hereby records its sense of deep loss, in the passing of one of our nation's eminently distinguished leaders."

There being no further business the meeting adjourned.

A. J. EVERS, Secretary.

* *

After adjournment those present were shown a series of motion pictures and slides showing the results of the great Japanese earthquake in Yoshama and Tokio. The Chapter is indebted to the California Common Brick Manufacturers' Association and to Mr. Tempest, their engineer, for a very interesting and valuable lesson in the terrific destructive power of earthquakes.

After the viewing of the films, Professor Bailey Willis, of Stanford University, discussed earthquake-proof construction and his most interesting investigations in Chile under the Carnegic Institute. Professor Willis went to Chile to study the causes and effect of the great Chilean earthquake and his deductions were of the most intense interest to the Chapter members, the Engineers and other guests of the Chapter who were present. Not only was the subject matter and the discussion by Professor Willis enjoyable, but his ingenious models for illustrating his possible and the discussion and interest.

The members of the Architectural Club and a number of other guests came after the meeting to enjoy the program. To those who were not present at the meeting we can only say, "you certainly missed it and you had better come to the next one."

At our meeting on March 18th, we will have as a speaker Mr. Eugene Kern, who will speak to us on the subject of 'The Manufacturing Process of Making White Lead.' The talk will be illustrated by moving pictures showing the manufacturing process and should be of great interest to the Chapter.

The Secretary has received notice from the School of Architecture of Harvard University regarding scholarships for special students for 1924-25. This notice is on the bulletin board at the Architectural Club Rooms for those who are interested

Any members of the Chapter who have material they wish to submit for publication in house designs in the Washington Post, please communicate with the Secretary or with Mr. Harry F. Cunningham, 111 Connecticut Avenue, Washington, D. C. The Washington, D. C., Chapter has been furnishing the Post with a page a week. This section of the paper is to be syndicated and widely distributed. The Chapter needs material—we can help this splendid publicity work.

The Exhibition Committee is to be congratulated on its progress and we are now assured that our exhibition is going to be a success in every way. Some space may still be available—if you have not signed up, telephone Mr. Earle B. Bertz, the Secretary of the Exhibition Committee, without delay, or you will be sorry if you are not represented.

By the way—do not forget to come to the next meeting. The date is March 18th, the day Tuesday, the hour 6:30 and the dinner is superb for 75 cents.



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The grand total of building permits issued during January of this year in fifty-four principal cities of the seven Pacific Coast States is \$38,440,947. This figure is 6 percent less than the December, 1923, total for these cities but shows a 22 percent gain over the total for last January.

California's January total of \$30,256,496, from 35 cities, included in the S. W. Straus & Co. survey, shows a 15-percent gain over last January, but a reduction of 17 percent from the December figures. Of these 35 cities, 22 show gains for January over December, while 13, includ-

ing the larger cities, show reductions.

Los Angeles issued \$13,158,526 in building permits during January, 34 percent of the grand total for the entire list of 54 cities in the Straus survey. This figure is 16 percent greater than that of last January, but 36 percent under the December record.

Seattle reports a January total of \$3,341,435, and shows a gain of 219 percent over last January, and 215 percent

over December.

Tacoma's total of \$2,350,628 for January shows a gain of 57 percent over last January, and 587 percent over December.

Long Beach, with a January total of \$3,198,048, reports a gain of 131 percent over last January, and a gain of 154 percent over December.

Portland, reporting \$1,778,275 for January, shows a 15 percent gain over last January, and a 23 percent gain over December.

San Francisco reports \$3,178,413 for January, showing reductions of less than one percent from last January, but

of 32 percent from the December total. San Diego's January total of \$738,431 is 38 percent greater than last January's figure, but shows a 29 percent reduction from December.

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older type of wood window construction.

A. Quandt & Sons have been awarded the Painting and Decorating on the twelve story Huntington Apartment Building, San Francisco, being erected by Cahill Brothers. Plans prepared by Weeks & Day, Architects.

* * *

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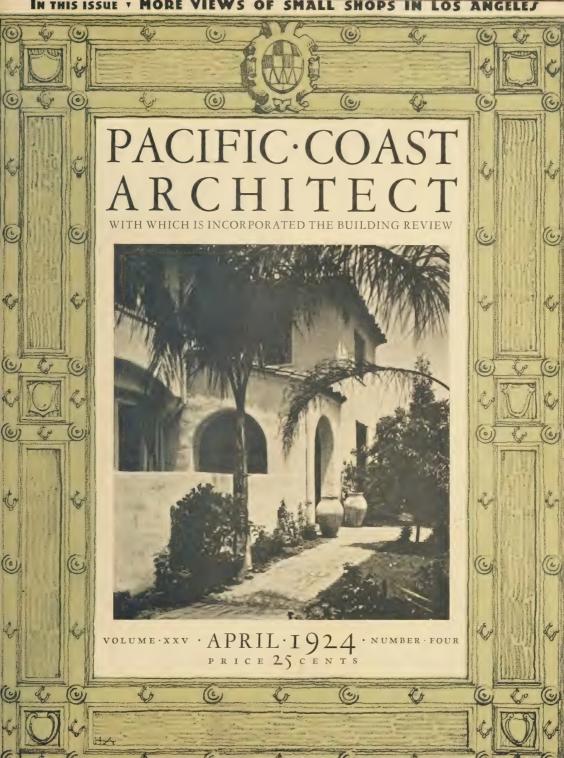
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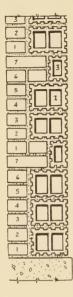
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VOLUME XXV

SAN FRANCISCO · APRIL · 1924

Number four

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VOLUME XXV·SAN FRANCISCO·APRIL, 1924 · NUMBER FOUR

IMPORTANCE AND SIGNIFICANCE OF BUILDING REGULATIONS ** BETTER BUILDING CONSTRUCTION AN ASSET

■BY MARK C. COHN

Expert Consultant on Housing and Building Regulations. Consultent to Pacific Coast Building Officials Conference



HE significance of building legislation is not generally understood nor appreciated by the lay public. In fact, few professional men, architects, engineers and builders, evince more than passive interest in building regulations until a particular project is affected adversely. Likewise, property owners and manufacturers of building materials often underestimate the rela-

ials often underestimate the relative importance of building codes. Yet, housing and building regulations are more voluminous and contain more written commandments than codes and ordinances for other subjects. This legislation is of a highly technical and scientific character. The scope of building laws includes everything from the construction of fences, sign boards and chicken coops, to the most magnificent modern skyscrapers. Practically ninety percent of everything that goes into building is governed by some state law or local ordinance; and the other ten percent is permissive only in the absence of legislation to the contrary.

The potentiality and destiny of municipalities are

The potentiality and destiny of municipalities are governed by building, city planning, zoning, fire districting and housing ordinances. This sort of legislation is the foundation for the building of cities. Uses of properties, stablization of values, and the building business, are not only affected but are more or less dependent on such enactments.

The building business, in its broadest aspects, is the largest industry in the West. Progressive building materials manufacturers and dealers should awaken to the need for a more active interest in building regulations enacted by municipalities and states; they should realize that errors of commission and ommission in building regulation might seriously injure or perhaps wreck their business.

Space does not permit of discussing this subject at length. However, in view of the aforementioned obvious facts, the prevalent indifference to drafting of building regulations is really astonishing. Too frequently building regulations are drafted in a haphazard manner by persons who do not possess the requisite knowledge, vision, ability or practical experience to undertake a work that essentially requires and justifies the employment of services that can be rendered only by highly trained specialists.

A comparison of building codes for different cities—communities separated by mere imaginary lines—shows

conspicuous differences in requirements for well established fundamentals of building. It is not to be denied that minor deviations and provisions are justifiable and necessary to take care of local problems peculiar to one or another particular community. However, fundamentals of engineering and construction are determined scientifically. Standard practice has established facts that should be adhered to in the codes of the different cities. Also, it is not infrequent that ordinances contain requirements that have become obsolete by the evolution of building practice and modern scientific research.

The gigantic fire losses make for a constant drain on resources and a gruesome record of human life sacrificed. Surely this aspect of the matter is enough to arrest attention of the building fraternity and particularly public officials. The National Board of Fire Underwriters points out that fires are largely preventable; and that many of the causes therefor are strictly preventable. It is a significant fact that a more general use of a few inexpensive building materials approved by the Underwriters would greatly eliminate causes for fires and conflagration. Impractical and obsolete building requirements make for vexatious controversies, retarded improvements and wasteful costs. The essentiality of a regulation should be somewhat commensurate with the cost entailed to property owners. Otherwise capital is diverted to more profitable channels. These things are entirely too harmful and unprofitable to the building industry; they merit consideration.

The problem of annual fire losses—both in cost of property destroyed and loss of lives—merits the careful thought of every public spirited citizen. It is claimed more than 15,000 human beings are each year sacrificed on the altar of the fire demon; also that upwards of 17,000 persons are maimed and injured because of fires. Of this gruesome record, it is reported that approximately 83 percent are mothers and children of school age. Property losses run over \$500,000,000 annually.

What is being done to curtail this drain of resources? What is being done to stop the killing and maiming of men and mothers and school children? What is being done to stop this menace that reaches to the foundation of our financial structure? I know there is a great deal of preaching done. But what is being done of a practical and tangible nature? Year by year fire losses increase and the human toll becomes greater.

Has this problem become too big for solution by private interests?

The Fire Underwriters are presumed to know and it is

stated that in the main fires are preventable and that the majority of fires are strictly preventable. Then who is at fault? Is it because our building regulations are obsolete and in need of strengthening? Do our building regulations allow the use of too many inflammable materials? Is the safety of human beings less important than the safety of stock certificates and bonds? Elaborate provisions are made to house securities in fireproof vaults and fireproof structures, yet children are housed in schools that are anything but fireproof. It seems inexcusable to build schools entirely of wood and with interiors of unprotected wooden construction.

Surely the people will, some day, cease to tolerate this wasteful burning of buildings. And perhaps the solution lies with the general public. Because the people have been patient and slow to act is no reason to believe that public sentiment will remain dormant always.

Evidently the insurance interests make good returns on their huge investments—notwithstanding the fire losses, and the people pay the bills. Apparently the insurance interests are not getting tangible practical results in fire prevention; and there is a growing belief that state governments might go into the fire insurance business. State-owned fire insurance companies, with the people as owners, might more rapidly educate the people to the value of more fireproof and more fire-resistive materials in buildings so that fires would become less and less frequent. Perhaps sooner than is expected, a solution will evolve. The people are coming to realize that they pay for all fire waste and not the fire insurance companies. Action of some sort is imperative.

Every line of endeavor must go forward or backwardit can't stand still. The person, community or industry that assumes a self-satisfied attitude, either because of past or present laurels, is doomed to fall. A large manufacturer of building materials boasted about the wonderful sale of his products. He was of the impression his output sold itself, and that there was no relation between building legislation and his business. As a matter of fact, the materials manufactured by him were used in buildings erected under strigent building code requirements. His materials were actually sold by municipal legislation. This man eventually realized that the whole investment of his business depended on what was or was not contained in the building codes.

The importance of building regulations cannot be underestimated; to illustrate—an owner determines to improve his property with a ten-story building. Immediately, the municipal officials step in and say that just so much steel, brick, metal lath, wired glass windows and other materials must be used in that building in order to comply with building code requirements. The municipality makes the market for the steel, the metal lath and the other materials. Equally emphatically, the municipality closes the market and prohibits the use of lumber because the building code makes unlawful the erection of a ten-story wooden building.

However, let us assume that the building code had, through inadvertance, or perhaps intentionally, omitted the lawful use of brick and steel; or had made prohibitive the use of brick and steel by requiring unnecessarily thick walls and low stresses. Then the market for brick and steel vanishes.

Primarily, as good citizens, and as men engaged in a lawful business with large investments, it is a duty of all persons in the building industry to know exactly what is contained in building codes and proposed regulations; and to know the reasons for the requirements of codes. It should be known whether or not the requirements are essential for the protection of life and property and to serve the public welfare. The welfare of the com-

munity is paramount to the wishes of a minority group of persons. Therefore, suggestions for building codes should be made with this object in mind.

On the other hand, it is also a duty to fight with all energy and financial resources whenever it is attempted to discriminate unjustly against the use of standard materials, the use of which would be in the public interest. But don't wait until it is too late-be ready before the battle. It is very mportant to bring to the attention of the non-technical officials the fact that it is false economy to build cheaply constructed buildings. Some day it will be generally understood that a cheaply built structure is the most expensive. This is also true of buildings that cannot be readily altered to meet changed conditions or to fit the needs of changed occupancies. The sale values of business and industrial properties are enhanced if buildings are so constructed that they can be readily changed or enlarged to meet varied occupancy requirements. Therefore, property owners and financiers should not too hastily employ architects who think only of the immediate present in order to get the job and use materials that will prove a proverbial costly white elephant to the owner and reduce the margin of safety on bank loans. More and more the consumer-the person who builds or eventually owns the building—comes to believe that a building is safe, durable, and a sound investment, because it did not fail to pass city inspection. Therefore, it is essential to have rigid inspection of all the more important materials and structural features in a building.

Building construction is now financed to a great extent on bank loans and building bonds which are widely distributed and purchased by the innocent public. Yet, the average banker does not realize he is a big part of the building industry. It is just as important for the banks to know the building law and understand what good building means as it is to know all about bonds. It is not impossible to foresee a slump in building values. It is not impossible to foresee a more serious financial situation, unless bank loans and building bonds are properly secured. Building bonds should be secured only by the best possible kind of construction, and then building laws will not only encourage but demand better buildings. Perhaps bankers will have to be taught the building business, but it will be a worth while undertaking. The knowledge of some bankers is about the same as the fellow who sees a painted wooden building and believes the sign on it-"strictly fireproof.

The so-called evolution of construction has evolved a crop of theorists that apparently invent daily some alleged "just as good" materials and types of construction. Therefore, eternal vigilance is the price of trying to keep building on a practical and sane basis. Manufacturers of established standard building materials should co-ordinate resources and intelligence to weed out those within their own ranks who do not want to play a fair and square game; also to eliminate alleged just-as-good materials and carry on a constructive campaign without fear or favor. An unselfish campaign of this sort will put the building industry on a foundation as permanent as the pyramids.

The building officials need and will appreciate cooperation. Make it a point to let your building inspector and your fire chief know that they may count on your support to get better buildings constructed.

N. N. N

Announcement has been made by the Detroit Steel Products Company of the appointment of B. E. Bowlus as Manager of Architectural Fenestra Sales. Mr. Bowlus has been identified with the steel sash business for fifteen years.

THE PASADENA COMMUNITY PLAYHOUSE

IBY H. O. STECHHAN I



SKETCH OF ENTRANCE COURT, PASADENA COMMUNITY THEATRE. ELMER GREY, ARCHITECT.



HE growth of the Pasadena Community Playhouse from a modest beginning has been gradual. From the first, the organization has had a definite objective—the utilization of drama as a socializing force in modern community life, the development of the artistic and cultural values which may be derived from the recreational contacts of the people.

As summed up by the Governing Board, "The Pasadena Community Playhouse Association is a non-profit organization, legally incorporated to foster educational recreation for adults and children. Its purpose is not to make actors, but to afford individuals opportunity for self-expression in the allied arts of the theatre. The players—all volunteers—are amateurs in the best sense of the word. Democracy being the Association's ideal, it welcomes as members—active, sustaining and patrons—all who desire to participate in or encourage the communal endeavors for which it stands."

A studied effort is made to appeal to the preferences of every element in the community. As a civic enterprise and the people's own theatre, the wide variety of tastes cannot be overlooked. A feature is made each year of putting on at least one play that focuses attention on citizenship.

Having outgrown their present quarters (a rather primitive building), the Pasadena Community Players have completed plans for a permanent home. To start the building project, sixty-one friends made up a fund of \$23,000 last Christmas, for which a centrally located lot, 110x195 feet, was bought and given to the Association. Elmer Grey, who has designed some of the best buildings in Southern California, was retained as architect and designs were drawn.

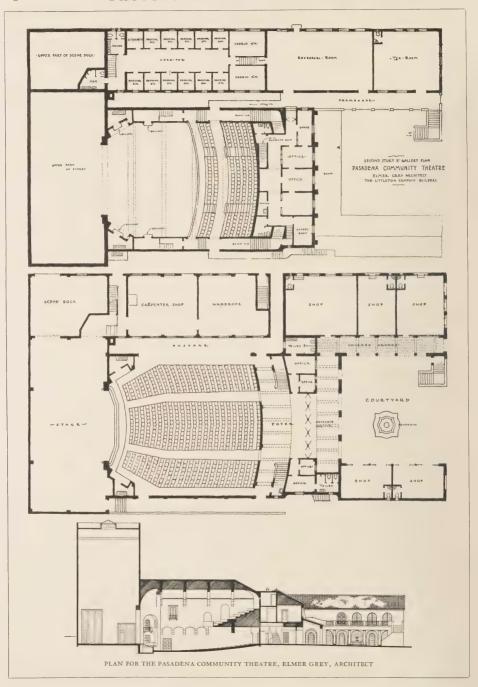
The "early California" style of architecture, an adaptation of the picturesque Mission type, has been adopted as distinctive and best suited to harmonize with the palms and pepper-trees of this locality. The buildings will be grouped around a Spanish court. On either side will be a series of small shops—revenue producers to help carry the entire project and to lighten the expenses of the Playhouse Association.

The Playhouse proper will be placed fifty feet from the sidewalk. The auditorium will have 800 secats, most of them on the main floor. A shallow balcony will be fronted with a tier of loges for permanent seat-holders. The offices and committee rooms will be upstairs, back of the balcony. The stage is so designed that it can accommodate a large spectacle, or many be shrunk for an intimate presentation. It will be equipped with a plaster dome and a thoroughly modern lighting control. Ample carpenter shops, seene docks, paint frames, wardrobe rooms, storage department and other facilities will be provided. There will be a dozen airy dressing rooms and a large rehearsal hall, which is to be used as a greenroom where audience and players can mingle, to promote the social side of the Community Playhouse.

In place of the usual orchestra pit that separates the stage from the auditorium, there will be a flight of movable steps to connect audience and players; for in the Pasadena Community Playhouse the audience is regarded as an essential and integral part of the play. When a musical play is given, these stairs will be pushed aside to make a place for the orchestra. At other times, the musicians will have a raised dais, at the left, so as not to interpret between the presult and the players.

to intervene between the people and the players. The estimated cost of this new Community Playhouse is \$150,000. Another \$25,000 will be required to equip and furnish it. These items with the cost of the site make an approximate investment of \$200,000. The plan of financing the project is well in hand, so that ground may be broken at almost any time. When finished, it will probably be the most complete "plant" devoted to non-commercial drama in America.

NOTE:—Financing has now been completed, and it is expected that ground will be broken during the convention of the Drama League of America, to be held in Pasadena for one week beginning May 27, 1924.



THE MANUFACTURER REVIEWS THE ARCHITECT

(Copyright, 1923. By American Institute of Architects)

Edward H. Putnam, author, says that it is better not to be your own architect. This article is issued under the sponsorship of the San Francisco Chapter of the American Institute of Architects.



TWAS just after five o'clock and most of the office force had left, when the Publicity Manager took the proof of the latest piece of advertising copy into the Old Man's Office. 'Old' is not strictly appropriate, but the managing head of a large manufacturing concern is always the 'Old Man,' regardless of his years.

The President relaxed in his

swivel chair and leisurely looked over the copy.
'I see you consider the Architect a human being,' he

I see you consider the Architect a human being, and said, looking at the Publicity Manager quizzically.

"I have found him so," replied the Publicity Manager, "always outside of business hours, and often during business hours."

"Well, as David Harum said, 'There's as much human nature in some people as there is in others—if not more,' and I don't believe it's necessary to approach the Architect as if he was an Olympian. Of course you can't be familiar, but if you give him the facts informally and without exaggeration, I believe you get his attention. At least that's the way it used to be when I wrote the copy myself."

copy myself. The Old Man leisurely filled his battered pipe, a sure sign of a reminiscent mood, and the Publicity Manager waited expectantly.

"In the old days," began the manufacturer, as he always began, "I used to get a pretty good line on Architects when I took them to the Plant to approve models. It was interesting to see their reactions.

"There was one man; he was unique in a way, and a mighty good architect, too. He's dead now, but he'll never be forgotten in this generation or the next. He was always in a tearing hurry, and he would go into the modeling shop like a whirlwind. He'd stop in front of every model and explode, 'Rotten! Terrible! Is that your idea of Italian Renaissance?' Then he would leap on one model and make a minor change with his own hands—never an important one—and that seemed to satisfy him. He said 'Rotten' for every model, but only changed one; then he'd wave his hands and say, 'Oh, well, let 'em go; finish 'em up; I suppose they'll do!' As a matter of fact, his buildings are recognized as splendid examples of good design today.

"Then there was another Architect; a man who is internationally famous. He would walk in deliberately and say, 'Excellent! Splendid! Now I think this line here . . .' and before he left he would have changed every model.

"A third Architect would say to our Head Modeler: Look here, Caruso,"—we had an Italian Modeler then, but the Architect could never remember his name—'Look here, Caruso, the trouble with these models is that you followed my drawings. I want you to take liberties with the drawings, and when you see a chance to improve it, do it!' We aways turned out exceptional work for that man."

"There are several Architects like that today," remarked the Publicity Manager. "Some of them just mark their drawing French Renaissance frieze here," or "Cherub's head panel," and let it go at that."

"It goes to prove the value of having the best possible talent in the modeling department," replied the Old Man. "Those Architects are steady customers and frequently give us preference."

"But there's the other kind," continued the Publicity Manager. "I took an Architect down to the plant the other day. He had three distinct periods of detail in his design. We tried as tactfully as we could to show him it was wrong, but he knew what he wanted, and we had to give it to him."

"Well," said the Old Man, philosophically, "there are some "Architeteks," but most of them are real Architects, and they know what is right and they take a lot of pains to get it. They have more trouble with some of their clients in persuading them what is right than we ever have with the Architects.

"They certainly have their troubles! One of my Architect friends told me of a lady client who said she knew 'Exactly what she wanted'—they get to expect that phrase and it always means trouble—and she handed him a set of home-made plans. She hadn't put in any windows, doors or stairs, but that was the smallest difficulty. The Architect had to do something entirely different to keep within the appropriation, and when the house was finished she objected to his exi per cent commission because she had done most of the work!"

"But you know a good deal about architecture," said the Publicity Manager. "Would you engage an Architect if you were going to build?"

"Young man," the Old Man replied, "if I was going to build a one-room bungalow, I'd look around for an Architect who had spent four years in the best architectural school in the country, four years in the Beaux Arts, and preferably a Prix de Rome man! Why, let me tell you."

The Old Man paused to chuckle.

"Some years ago I decided to build a little cottage down at the shore. Just a plain shingled affair with no plaster inside; big, wide-covered verandahs all around; big living room, dining room, and upstairs a couple of bed rooms, guest room and a bath room or two. I knew 'just what I wanted' and didn't need an Architect.

"Well, I went ahead and built it. I was pretty proud of myself, and when my wife asked her Architect brother down for a week-end, I said, 'Aha! I'll have some fun with him! Architects don't know it all.

"On Sunday afternoon I thought I'd ask him what he thought, expecting praise, which I would accept modestly, so I put it up to him.

"Do you want me to be frank or polite?' he asked. "Oh, frank, by all means,' I said, feeling pretty confident.

"'All right,' he said, ' here goes. Yesterday afternoon it was pretty cool and we couldn't sit on the verandah, so we came inside. We lit the fire and the chimney smoked. On a house by the shore you ought to have one uncovered porch so you can sit in the sun on cool days. Furthermore, a shore house is apt to be damp unless the sun can get in, and a covered verandah keeps the sun out. Few country masons know how to build a good open fireplace unless they have studied it, though it's easy enough if you know how. Shall I go on?' he asked.

"Go ahead, said I, not so confident."
"Your children's bath is over the dining room, and all three of them were taking their baths while we were at dinner. You could hear them [Continued on page 46]



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SHOPS IN LOS ANGELES

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HE shops on Seventh Street, Los Angeles, near Westlake Park, which have been illustrated in the March and April issues of the Pacter Coast Architect, can be but partially appreciated from these views, interesting as they are. A brief description is in order, therefore, of the special treatment of texture, material and color which plays so important a part

in their success from both the artistic and the commercial

viewpoints.

The building at Seventh and Grandview Streets, built for the Fifth and Broadway Investment Company, a long one-story facade with two-story pavilions at each end, has walls of brick plastered with a rough, wavy texture, in color a dark cream buff. It is ornamented with richly detailed cast stone, decorated in color. On the next corner is a building for the Billicke Estate Co. (shown in the March issue) similarly treated with brick walls, plaster and cast stone, but of full two stories and roofed with Granada tile. These tiles, of selected "Abberhill" clay colors, are laid irregularly, doubled and tripled at the eaves, which gives a very interesting shadow line on the waved wall surfaces. The store fronts are of wood and metal, and the curved iron balconies are especially noteworthy. These permit French windows to the floor line, giving increased light to the interior besides their value as decorative features.

Directly adjoining this building is the Thorpe Building (also published in March). This continues the two-story

tiled roof motif, but at a slightly lower level, to a rather narrow four-story pavilion at the corner, occupied by an art dealer. The color scheme is different, but harmonious; the plastered walls are gray, varied with just a suggestion of light blue, the roof is of red Granada tile; there is a beautifully modelled frieze of stone under the eaves and at special entrances, and a similar use of French windows and segmental wrought iron balconies in the second story. These two buildings form a block which is very interesting, full of charm and character.

Not far away is the McKinley Building, a two-story store and office building. With a frontage of only fifty feet a perfectly symmetrical solution was agreed upon; one central entrance combines both first story shops and second story offices. Five large arches serve as display windows and the one entrance, and these are surmounted by balconied French windows. Cast stone is employed to enrich the wall surfaces of plaster and as the crest of the facade, in an elaborate cheneau. All stone ornament is antiqued and decorated in color.

Directly across Seventh Street are the Hite stores, previously shown in March. These consist of a row of one-story shops, with a second story over the street corner. The one-story portion is treated very simply as a colonnade, the store fronts being set back behind the columns. On each column is fastened a wrought iron bracket supporting a richly colored awning, which at the top is fastened to the wall with iron hooks. This treatment is extremely effective, with the heavy shadows cast by the awnings over the colonnade and the recessed store entrances.

The walls are covered with a hand-textured plaster; the one-story portion has a coping of tile laid flat, doubled and tripled; the two-story wing is roofed with Granada tile, "Abberhill" colors. This wing is set back four feet, leaving a space partly paved with flagstones and partly

planted with evergreen shrubs.

All wood frames around the doors and windows have been antiqued to a moss gray glazed finish. The color note of the exterior walls is of a soft gray varied with a suggestion of green. Attention should be called to the interesting treatment of the French windows in the second story, with stenciled wood shutters, delicate transom grilles, and elaborately wrought iron balconies.

These brief descriptive notes should be of value for interpretation of the photographs illustrating such an

unusually interesting group of small shops.

One feature which has added materially to the effectiveness of these buildings is exactly what has just been said—that they form a group. Their close proximity to each other greatly increases the charm of the architecture; each one harmonizes with and is a foil to its neighbors.

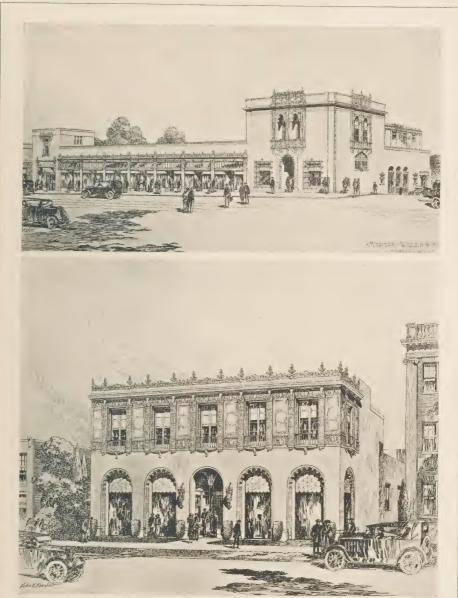


CORNER DETAIL, "'7TH & GRANDVIEW BUILDING," LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS



SHOP FRONT DETAIL.

"7TH & GRANDVIEW
BUILDING,"
LOS ANGELES.
MORGAN, WALLS &
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above: "7th & grandview building," los angeles. Morgan, walls & clements, architects. below: building for Mrs. J. W. McKinley, 7th & carondelet streets, los angeles.



BUILDING FOR MRN, J. W. MCKINLEY, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.



CORNER DETAIL. BUILDING FOR MRS. J. W. MCKINLEY, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.

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DR. KATARA SAKURAI, ARCHITECT

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This photograph, taken after the Tokyo earthquake in 1923 shows an interior faced entirely with Gladding, McBean & Company terra cotta. This disastrous quake had not the slightest effect on the terra cotta, which stands today in as perfect condition as when completed.





"7TH & GRANDVIEW BUILDING,"
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS.

At the right—View of the burned area at Berkeley, following the disastrous fire last fall.





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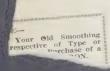
342 DOUGLAS BUILDING · LOS ANGELES



INTERIOR OF SHOP.
BUILDING FOR
MRS. J. W. MCKINLEY,
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS.



DETAIL OF STAIR HALL
IN SHOP. LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS.



MORE POPUL

GALLI CURCI



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MORGAN, WALLS N
CLEMENTS, ARCHITECT



DETAIL OF MANTEL IN SHOP. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.



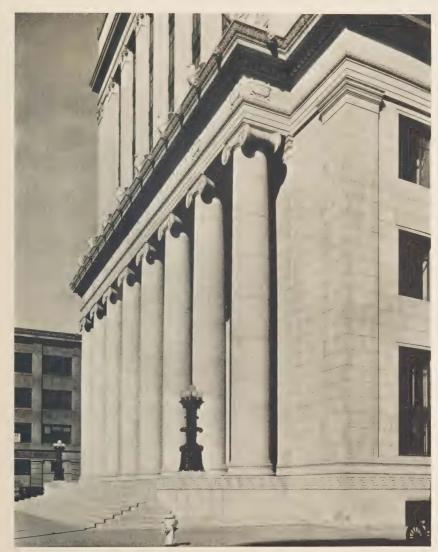


ABOVE: INTERIOR "THE CRESCENT." CATERERS AND PURVEYORS. BELOW: INTERIOR CASA-FELIPE LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.





RIGHT: DETAIL OF ARCHWAY IN SHOP FOR MRS. J. W. MCKINLEY, LOS ANGELES. LEFT: INTERIOR OF SHOP FOR MRS. J. W. MCKINLEY, LOS ANGELES.



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"BETTER HOMES WEEK" → AND A NATIONAL MOVEMENT FOR BETTER HOMES IN AMERICA



HE promotion of thrift for home ownership is one of the major aims of the Better Homes in America movement. It is being stressed again this year in the national campaign of the organization, which culminates in Better Homes Week, May 11 to 18.

But, while the ownership of its home by a family enables the family to control its own living

conditions, to secure comfort, safety and privacy, make the home attractive according to the family's standards

of taste, and promote a wholesome family life uninvaded by the threats or negligence of the landlord, the greatest care should be exercised by the prospective home buyer or builder. The attention of the officials of Better Homes in America has been called to cases in which owners have reported that their houses were poorly constructed or that they lost money because a factory was built nearby, or that promised street or public utility improvements were not put through.

Cases where home builders and buyers have suffered from the failure to have street or other improvements made, or through deterioriation of the neighborhood emphasize the need for taking reasonable precautions in buying a home," Dr. Ford continued. "The booklet on the subject published by the Department of Commerce, known as 'How to Own Your Home, written by Dr. John M. Gries and James S. Taylor, highly competent authorities on the subject, points out many common symptoms of poor construction to be looked for in buying a completed house. These symptoms include cracks in foundation walls or rooms, uneven or squeaking floors, casings warped or pulled away from the plastering, doors that do not swing easily, and lack of sheathing or building paper on the house. This pamphlet, obtainable from the Superintendent of Documents at the Government Printing Office, here in Washington for five cents, points out that it is safest to secure the advice of a competent builder or architect who will give prospective purchasers the benefit of expert advice for a small consideration.

Better Homes in America plans are going forward here to make the spring of 1924 a period of definite progress in improving the quality of American homes. Women's clubs, civic organizations and other agencies are marshaling under the leadership of Better Homes in America, an educational, non-commercial corporation recently formed with Herbert Hoover as president and Dr. James Ford,



TERRACE, RESIDENCE OF EARLE B. BERTZ, SAN FRANCISCO. EARLE B. BERTZ, ARCHITECT. NOTE USE OF ALLEY FOR SERVICE POLES, AND TREATMENT OF BACK YARDS AS GARDENS.



RESIDENCE OI
EARLE B. BERTZ,
SAN FRANCISCO.
EARLE B. BERTZ,
ARCHITECT.

now on leave of absence from Harvard University, as executive director. The aim of the organization is to help the man of small income learn how to live in more comfort, more health and more certainty that his children will regard the home as the center of interest.

The week of May 11th to May 18th has been designated as Better Homes Week. Local committees are being organized on a nationwide scale to prepare community exhibits of homes properly planned, built and furnished. No commercial features of any kind will attend the exhibits and Better Homes in America will confine its efforts solely to service for the individual homeowner and the community at large.

Offices have been opened at 1653 Pennsylvania Avenue, Washington, D. C. The directors of the new organization include Miss Grace Abbott, Mrs. William Brown Meloney, who is vice-president, Donn Barber, Christian A. Herter, John M. Gries, Mrs. John Sherman, Goerge

W. Wilder and Edwin H. Brown.

"One definite objective," Dr. Ford said in outlining the purposes of the movement, "will be the inclusion in high school curricula of required courses in home-making and the care of a home. The one sure product of every school is an army of men and women who will head homes, yet for this most important function in life there is often not even a pretense of practical training.

A host of simple but collectively important ways to

improve small homes are being recommended by the group behind the new organization, who aided informally in the setting up of approximately 1,000 Better Homes exhibits in 1923.

Here are some of the prosaic bits of advice:

Put the kitchen sink under a window so that the home-maker may enjoy the fresh air and the beauty of nature while engaged at necessary household tasks.

Put rollers on the kitchen table and save about fifteen miles of walking a month for the housewife.

Place your bed in relation to the bed-room windows so that you can have plenty of fresh air without a draft.

Dedicate the sunny south bed-room to your children

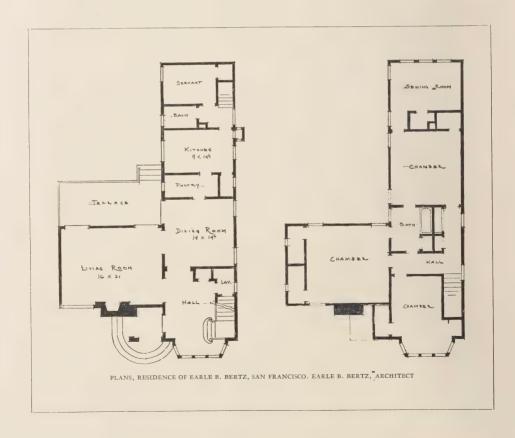
instead of to occasional guests.

Build your house so that the living-room and diningroom constitute one big room. Then your daughter can have dances, parties and other social events at home instead of somewhere else.

Give the housewife the share of the living expense money which should come under her jurisdiction, and

let her be responsible for the budgeting of it.

There are scores of further recommendations. Books, music and other cultural features of the home are included in the specifications, as well as things physical. A determined effort will be made to see that every American knows what constitutes the best, most livable home his money can assure.







ABOVE: LIVING ROOM; BELOW: ENTRANCE HALL, RESIDENCE OF EARLE B. BERTZ. EARLE B. BERTZ, ARCHITECT.

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· EDITORIAL ·

SOME gentleman (anonymous) who apparently belongs to the Illinois Scoiety of Architects, has risen to the defense of the Dignity of the Profession. He objects to the articles being published, throughout the country, by the Public Information Committee of

the American Institute of Architects.

These articles have as a general motive the effort to increase public appreciation of good architecture and good architectural service. They are written by such authors as Charles Moore, Chairman of the National Fine Arts Commission; Ralph Cram, architect, author, teacher; and other nationally known writers, among them some who have committed the unpardonable crime of contributing to a jour-

nal known as "Life.

The fact that various of these articles have developed a vein of humor, seems to have blinded our unknown critic to the underlying moral which is pointed by these tales. Whether or not this is the most effective way of impressing upon the public the value of architectural service, matters not to him. If he has ever heard that cartoons are the best sermons, and have accomplished more than the most ardent reformers, it failed to enter the monumental, stony facade of his tea-pot Dome. The warming, winning quality of a smile means nothing to this stern purist. He is a member of the Old Guard, who Die, but never Surrender. He still lives in the Good Old Days when an architect was remote from the Common Crowd; when the Profession had no contact with Business; when the client must come with hat in hand, to ask the condescending favor of being allowed to pay for plans and advice.

To him it savors of Lese-Majeste that a human side to the architect should be admitted. "What are we coming to, when articles are printed about Architecture that the general public can understand, that bring home to the reader some experience of his own or his neighbor's, that explain in human, even humorous fashion, the troubles that come when one tries to get along without expert advice?

Possibly our nameless Conscientious Objector can suggest some other method by which this information can be carried to the public. If he knew how difficult it was to get any material of educational value into the daily press, crowded with news items and paid space, he might, perhaps, be less vituperous in his denunciations. It may be worth mentioning that the titles of such articles as have been printed in the local daily press, have been modified or changed so that even the sensitive feelings of this Ghost from the Past could have no cause for complaint.

In the last issue of the "Architect and Engineer" is printed a list of answers made to the recent A. I. A. Questionnaire by a Chicago architect. These answers, dealing with relations of architects to each other and to the business of building, are extremely sensible, and bring out clearly the essential points of the matters involved, avoiding the danger of generalities, which are often unsatisfactory and unfair. His final answer is worth quoting again: "I think when the Institute assumes any attitude towards the smaller and more local organizations than that of sympathy and helpful co-operation, it will automatically cease to be anything worth while.

IN the February issue of the Pacific Coast Architect the name of John A. Baur, Associate Architect, was omitted in connection with illustrations of the new buildings for the Olympic Club and the Olympic Golf Club, Bakewell and Brown, Architects.

CCALE," said Mr. Burnham, "is the all-import-Sant element in the art of creating an agreeable form. Never mind detail, "he continued, "never mind decoration. Look for scale. Establish it, get it right, then you can safely leave ornamental and decorative detail to the allied artist. Some architects fail to recognize this great truth. They try to do it all themselves, in their zeal, detail oftimes is not as good as might be, if left to sympathetic collaboratros, of sculptural or color training. In this way their scale receives but scant attention.

Scale," he said, "is the finding of relationship between a composition and its surroundings. Whether it be a monumental building or a country bungalow, the problem is the same. All things that come into juxtaposition with a project have a bearing upon its scale! Take a giant," he said; "a giant is abnormal; or a midget; a midget is miniature; both are freaks. But take a perfectly formed human being," he added; "such as either you or I-we are in scale aren't we? Scale, after all, is the one important element," he repeated, by way of emphasis.



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BUILT-IN FEATURES IN THE MODERN KITCHEN

BY MARY ROBERTS THOMAS



ROBABLY the home-maker is best fitted to make suggestions along these lines, for she is constantly realizing how inadequate the average house is in regard to these special household helps. This is especially true unless

the home-maker has built a

house of her own where she has tried to incorporate some of these built-in conveniences. The average woman is usually too patient about 'getting along' without, not realizing that a few dollars expended in just the right way for a closet, or a shelf, or a chest of drawers in just the right place, and at exactly the correct height would save time, effort, and strength which money cannot buy. "Getting along" with inconveniences and dirt-traps is not the far-sighted vision of the modern woman!

Architects, manufacturers and home-builders throughout the land agree that built-in conveniences are popular and are becoming more and more so. This deserved popularity is due to several reasons; space is conserved, cleaning is reduced, convenience, comfort and attractiveness established. The phrase built-in convenience is used advisedly, for any built-in feature may or may not be a convenience. When it fails to function as a convenience and becomes a care, then it takes its place beside the man who oversystematizes an office.

In accomplishing any given task too little

space or too much space is equally conducive to disorder and inefficiency. So, in planning any built-in feature there must be a reason for each and every shelf, drawer, 'cubby-hole' closet: so, also the correct dimensions must be considered, its placing in relation to other working units, whether it actually saves labor or makes it, and the specifications are not complete unless it has decorative value. Unless all or most of these requirements are

fulfilled, its existence is not justified. There are so many built-in misfits because they are not designed to meet the needs of the person who uses them as is too apt to be the case with the apartment dweller. The ready-to-wear has one big advantage over the ready-to-use; the ready-towear can be, and usually is, altered to fit the person who buys it, but the ready-to-use is invariably made according to standard measurements so that the very tall or very short woman finds herself trying to change her statue to fit the built-in arrangements; consequently, she decides very vehemently against "built-in" contrivances.

The laundry, kitchen, pantries, closets and bath-rooms are considered the workshop of the home, in comparison with the rest of the house, which is the administrative and social part. The work-shop here, like all other work-shops in every business and manufacturing plant, must have adequate equipment, and that equipment must be so arranged that the maximum of efficiency can be gotten out of it with the least amount of human labor. Installing such an equipment in the workshop of the home unquestionably materially helps all within that home circle to meet the multitudinous complexes of modern life with greater ease and facility. This equipment is flexible according to the personality and needs of the woman di-

When the principal things used together are placed together then our grandmother's adage,





"A place for everything and everything in its place" becomes simplified and it is a law by which every good housekeeper tries to live. For instance: the cleaning supplies for the sink should all be together, preferably in a small ventilated closet of one or two shelves over, or very near, the sink. Two illustrations of such a tiny closet to the left of the sink is shown. In one picture where the door is open, the screened holes for ventilation are clearly shown. In the other picture, where the door is closed, the aesthetic value of this sink accessory is projected as the little door has an attractive panel of a dear little Dutch girl washing dishes and smiling the while, and this little door serves a dual purpose, as it shuts away unsight-



ly things such as dish-mop, vegetable brush, dutch cleanser, soap, etc., and yet, these necessities are within arm's reach and well aired and sanitary. This closet was an afterthought during the process of building and is just the recess between the studdings. It measures only 5 by 6 by 15 inches. It is lined with valsparred linoleum. A tiled recessed closet for this purpose can be made any size desired or certain sizes can be bought already made. The latter are most desirable as they are especially sanitary, almost everlasting and very attractive.

As a display of china in the dining room is no longer considered in good taste the kitchen built-in china cabinet acquires these treasures and combines the utilitarian and decorative features in a most acceptable way. In these days of electrical cooking and proper ventilating dust is not such a bug-a-boo, therefore cupboards are being supplanted by the more decorative open shelf cabinet. Two of the accompanying photographs show two attractive ways of grouping dishes in built-in cabinets. One cabinet is located conveniently between the



dining room door and the sink, with the range directly opposite, and just a few steps away. If the dish cabinet is placed near the sink and stove its convenience is not questioned. Another picture shows dishes charmingly grouped in a cabinet at the left of the sink. The twin illustration to this picture shows the proximity of these dishes to the sink and soiled dish closet. This soiled dish closet is a built-in feature which is becoming especially popular in the servantless home and particularly with people who are extraordinarily busy either in the home or outside. It is a closet screened and ventilated with ample shelf room from ceiling to floor. It is located between the dining room and kitchen with doors resembling panels opening into either room. When more important things call dishwashing is postponed by clearing the table directly into this closet and shutting the doors. This accomplishes two things: it saves time and energy for more important things and yet soiled dishes do not con-

taminate and litter the kitchen. When the time of reckoning comes the door on the kitchen side is opened and the dishes removed to the sink and when clean, easily and quickly put in their proper places in the rack seen through the door leading from the dining room to the kitchen. This closet is also handy for storing hot foods until they are ready for the refrigeraotr. What is this dish closet, and how is it made? This one measures inside, 2 feet by 2 feet. The whole is rat-proofed by installing a quarter-inch mesh of galvanized wire. The whole is either enamelled or valsparred, and the shelves are either slatted wood or heavy wire mesh, giving good draft through it. On a shelf, in a similar closet on the opposite side of the arch, the electrical appliances, such as the percolator, toaster, waffle-iron are stored, and underneath this shelf, in grooves, the extra table leaves are kept. The combination of the two closets so near to the dining table, and yet on the way to the kitchen, makes a very complete and workable unit. Some might consider this soiled dish closet a skeleton in their menage, but to those who actually use it every day it is a great boon, saving so much time and energy for the more worth-while things.

The dining alcove or breakfast nook is a modern innovation which deserves its popularity, reducing as it does by perhaps a half, the work of serving breakfasts and luncheons in a servantless home. In a home where servants are employed it is a very necessary and pleasing attribute, as it provides a pleasant place for them to assemble, whether at meal time or in the evenings. Two illustrations show the distinctive features of any and all breakfast nooks; a pleasing group of windows with a vista, a







window seat, chairs, stools, settles or benches, and a small table of simple design. All of these appurtances should be movable or hinged to the wall, then they are more useful and more readily cleaned. Window seats can have hinged covers and then this space becomes valuable as a storage place for newspapers, wrapping paper, twine and many things. One of the illustrations is an example of everything that should not be in a breakfast nook.

Any surface which is smooth and easily cleaned is the only one to be considered for this work room and its built-in conveniences. The illustrations show only two kinds of materials used for the walls and fixtures but whether the material is hard wall plaster or wooden panels it can be easily painted, enamelled, or varnished so that it is impervious to smoke, steam, odors, etc., that occur constantly in every kitchen. The wood paneling is of pine and before it was made dirt, smoke, grease and moisture-proof it was allowed to color to the soft burnished browns so that when valsparred these lovely tones were set forever and the beautiful grain of the wood remained. Any decorative touch or bit of color in the kitchen makes it a more delightful place in which to work, and yet all decorations, if carefully chosen, can be perfectly sanitary. Another help in keeping a kitchen as



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immaculate as one wishes is a simple ventilating system which is installed during the process of building. A small transom is placed over a window in the wall opposite the chimney, and a small register is inserted in the chimney flue, thus creating a draft over the range and across the room high overhead so that the worker does not feel the current of air and yet this current of air robs the room of all unpleasant odors, gases, heat, smoke, etc.

Another illustration shows an orderly array of saucepan covers close to the range. This built-in feature has distinctive value in the kitchen, both from the aesthetic and utilitarian standpoint.

It is by taking advantage of the modern closets and modern devices that drudgery is taken out of the home, and pleasure and even luxury is substituted.

TWO TYPES OF TRADE SCHOOLS



HE Cleveland School is operated under the Smith-Hughes law with the School Board in full control, and located in the basement of a school building, the Waring School, on Thirty-first near Payne Avenue. This school is designed to improve the knowl-

edge and workmanship of young men who are actually engaged as apprentice bricklayers. Each one is excused one forenoon in a week, being under full pay from his employer, while he attends school. As there are about 165 pupils engaged in all, and as five sessions are held each week, the average size of a class is about 35.

The school is under the direction of Robert F. Hart, a practical bricklayer who learned his trade in England, but has worked in the United States for nearly a score of years, and has had a reputation of fulfilling exacting requirements where the architectural scheme called for unusual construction and great precision. He has, moreover, the knack of teaching in an unusual degree. Anyone attending his classes would assume that he had been in scholastic work most of his life. The order is excellent, every pupil is kept busy, and his difficulties are straightened out quickly and understandingly.

Mr. Hart divides his three-hour session into two periods, the first of which is given to drafting and consideration of the theoretical side of mason work, the second half to performing with bricks and mortar the actual operation which has been the subject of the earlier period. Before a pupil is asked to lay a brick wall in a certain manner, he first takes a T-square and pencil and lays out the successive courses of brick, including corners that make up the particular bond in question. The design, of course, must be such that successive courses superimposed on each other do not bring any part of any joint in the two courses above each other. Carefully laid sections of different types of wall stand in the working laboratory for purpose of reference. The boys here are taught the following type of wall bond: English, Flemish, Garden, Herringbone, English Cross, and Dutch.

Succeeding this part of the course comes the study of piers, arches, of camber, segment, and semi-circular types, as well as bull's eye, and three forms of Gothic arch. The making of mantles and fireplaces has a succeeding place in the course.

A visitor cannot fail to be impressed with the quality of the pupils, all of whom appear to have the making of good workmen and many of whom will doubtless occupy positions of authority in the building field within a few years. The greatest drawback for the present is the insufficient room allowed. The space for actual wall building is so cramped that the pupils are in each other's way. One carries away the impression that trade education is still looked upon as an experiment or makeshift by the school authorities and that a demonstration of its usefulness will shortly result in providing ample quarters and every possible facility for carrying it forward.

The school enjoys the co-operative support of the Building Trade Employers' Association and the Bricklayers' Local. The B. T. E. A. co-operation has been especially active, as one assistant secretary, Otto Best, has devoted a greater part of his time to recruiting apprentices, finding positions for them, and educating contractors to the advantages of letting them off one half day each week.

This school has the advantage of much longer operation, having been started fifteen months ago by joint action of the employers of St. Paul and Minneapolis, and was designed to correct the shortage of mechanics due to the fact that for many years few young men had entered the building trades in the northwest.

This school is not availing itself of the Smith-Hughes plan, its support coming from the employers, who raised \$6000 in the spring of 1921 for its establishment.

The object of this school is to give the apprentice a thorough grounding in the practical side of bricklaying in as brief a period as possible.

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During the fifteen months of operation no less than 130 students have been enrolled and after six months of schooling they are placed in the employ of contractors as rapidly as places can be found for them.

The manager of this school takes direct issue with the idea that a three-year apprentice period is required. They say that by intensive training an apt pupil can learn in a few months' time to be a perfectly competent bricklayer. Many of the pupils, in fact, have secured employment after four months' training.

In the Minnesota school the instruction is given every day in the week throughout the entire day. Teaching is sufficiently individualized so that the bright pupil is advanced as fast as he learns, without being retarded by slower ones in the class.

Another advantage of this type of school is that it has not restricted itself to boys of apprenticeship age, but enrolls men of any age who have the necessary mental and physical qualifications. Nor is the tuition on a charity basis. Every pupil pays a fee of \$25, which has been found helpful in making them stick to their work. If the money is lacking, the pupil is allowed to give his note for the amount and to pay it off in installments after he is actually employed.

The backers of the school disavow any intention to depress wages and are committed to the policy of paying each man what he is fairly worth. A shortage of not less than one-third of the required number of bricklayers which formerly existed has been practically made up by this method.

"Define the art of architecture," suddenly commaned Mr. Burnham one day, without relevance to anything in particular. We got out Fergusson, Sturgis, Gwilt, Planat, Gaudet, Sir Wm. Chambers, Webster's, The Century and all the encyclopedias—transcribed their various definitions—and laid them before him. He read them in profound silence, then after reflection, but without directing his observation to anyone, said: "It is after all the art of creating an agreeable form."

"Vignola is not infallable," he added.

The Exhibition of Architecture and Allied Arts, which will be very completely illustrated in the May issue, started successfully with a private view for architectand their friends, Monday evening, April 7th. About three hundred were present, and general satisfaction was expressed over the high quality of exhibits and the beauty of the setting, lighting and arrangement. A large attendance was expected through the week.

· CONSTRUCTION · DETAILS ·



HE 2-inch solid plaster, metal lath partition shown below was designed by the Swetland Company of Cleveland in co-operation with The Cleveland Association of Building Owners and Managers and The Associated Metal Lath Manufacturers. This type of partition has been used successfully in several Cleveland Office Buildings. It not

only saves space, but it is economical to erect and it has several distinct advantages over partition tile and some of the other types of partitions.

The drawing shows the detail of construction. Attention, however, is directed to the fact that the wood grounds may be nailed together by long nails, bent over and clinched. (The drawing shows the grounds wired to

each side of the stud.)

If picture moulding or cornice is erected at the ceiling line instead of below the ceiling line, it may be advisable

to have a 2x2-inch buck at the ceiling.

The channel studs may be attached to the floor buck by boring holes 3/4-inch in diameter in the buck and inserting the stud in these holes. (This method would save bending the stud.

It is essential to have a steel channel stud on each side of the door buck.

Much dissatisfaction has been expressed with statements and conclusions tending to discredit the value of re-inforced concrete construction for earthquake resistance, as indicated in the Japanese disaster. A recent article in this journal gave one viewpoint. In the near future, the re-inforced concrete exponents will be given an opportunity to put their case before the public, with photographs, records and arguments which in their opinion disprove the theory that this form of construction is less earthquake-proof than other types of masonry.

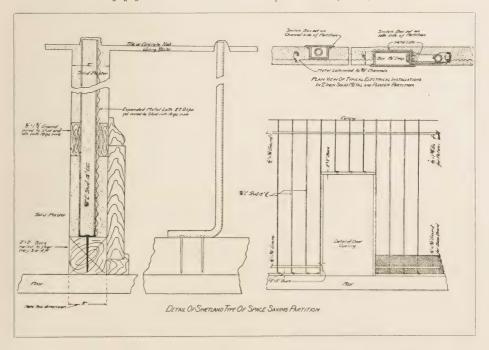
Mr. Burnham, one day, after studying a design submitted for his approval, suddenly pointed to a particular feature in its composition and inquired of his anxious apprentice:
"What is your authority for that?"

"I am," said the egotistical youth; "It is original."
"Oh!" said Mr. Burnham; "Get a good authority."
The library yielded up about fifty similar examples scattered all the way from antiquity to Fifth Avenue,

every one of them better than the creation under consideration.

"Now can't you see," he said, after reviewing the hitherto accepted anthorities, "that it is better always to try to find out what the other fellow did before you try to improve on him.

"Improve on him if you can," he concluded.





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MEASURE OF DAMAGES FOR BREACH OF ARCHITECT'S CONTRACT

BY LESLIE CHILDS



HE question of the measure of damages for the breach of an architect's contract by the owner is one of considerable interest to architects in general. In other words, where the owner refuses to proceed with a contemplated building, breaching the contract at a certain stage, how and by what rule is the architect entitled to have his damages for such breach

computed. Of course each case of this kind must necessarily be decided in the light of the particular facts involved, and for that reason the question cannot be answered by the statement of a hard and fast rule. However, generally speaking, and without regard for particular cases, an architect can only recover such damages as he may have suffered up to the time of the breach by the owner. The application of this rule of law is illustrated in an interesting and instructive manner in the recent case of Wetzel vs. Rixse et al 220 Pac. 607, which arose under the following facts.

FACTS IN THE CASE

In this case Wetzel, the owner, desired to erect a building in Ponca City, Oklahoma, and entered into a contract with the firm of Rixse & Jenkins, architects, whereby the latter agreed to draw the plans and supervise the construction of the building. This contract was reduced to writing and omitting the formal parts provided, as follows:

"You are hereby authorized to prepare preliminary drawings, complete working drawing and specifications, supervise the letting of contracts and supervise the construction of a brick building located at Ponca City, Oklahoma, for which services we agree to pay 3½ per cent of the total cost of building and permanent fixtures. Terms of payment to be as follows: For preliminary drawings 1 per cent of the estimated cost of the building, same to be paid when preliminary drawings are approved. 1 percent when contract is let or within thirty days after plans and specifications are completed. Balance as work progresses. Remarks: The remainder of the 3½ percent to be made in two payments. One payment when the building is 50 percent done, and the balance when the building is completed."

Pursuant to this contract the architects prepared preliminary drawings, complete working drawings and all plans and specifications for the construction of the building. These plans were for a three-story brick building of an estimated cost of from \$42,000 to \$50,000. Upon the presentation of the preliminary plans, it appears, Wetzel refused to accept them for the reason that the building would cost too much.

A dispute followed between the parties which culminated in the instant action by the architects for damages for the breach of their contract. In this action \$1,820 damages were asked. This demand being apparently based on what the architects would have received had the building been erected, while as noted above the owner breached the contract upon presentation of the preliminary plans. Upon the trial of the cause the architects were allowed a verdict for \$1,100. From a judgment on this case was carried to the Oklahoma Supreme

Court, where in passing upon the question of the measure of damages it was, in part, said:

WHAT THE COURT DECIDED

"The exact date on which the defendant [Wetzel] repudiated the contract, as claimed by the plaintiffs, is not shown in the evidence, but it is in evidence that he repudiated the contract with the plaintiffs in some manner from the very inception of the preliminary plans. Under these circumstances, we do not think the plaintiffs were justified under their theory of the case in performing other services provided for in the contract and claiming compensation therefor.

"Their recovery is limited to the amount of the damage they had sustained at the time of the breach. If subsequent to this breach they completed working drawings and specifications, they did so at their peril, and can recover nothing as compensation therefor. If their testimony is to be belived, the defendant was repudiating the contract in some manner from the time the preliminary drawings were completed, and we do not think that they can be permitted to recover compensation for services rendered under the contract after that time, and that any sum allowed therefor by the jury is excessive.

"The plaintiffs [architects] testified that the cost of the erection of the building embodied in the plans submitted to the defendant would be from \$42,000 to \$50,000. The contract provided as compensation for preliminary drawings, I percent of the estimated cost of the building. Allowing \$50,000 as the estimated cost of the building it is obvious that \$500 would be the maximum sum which the jury could have properly allowed.

In conclusion, the court affirmed the judgment of the lower court on condition that the architects file a remittitur of for all in excess of \$500 of the judgment rendered. Holding, as outlined in the opinion, that the architects, upon the facts involved, were not entitled to recover for any services rendered under the contract after the preliminary plans had been rejected by the owner.

In the light of this decision, it is obvious that an architect who performs work upon an executory contract, after the owner has breached the contract, does so at his peril in respect to enforcing payment for same. This for the reason, as stated in the foregoing case, that the architect would only be entitled to such damages as he suffered up to the time of the breach of the contract.

WILLIS POLK HAS MANY INTERESTING RECOLLECTIONS OF DANIEL H. BURNHAM

Referring to Mr. Burnham's work in San Francisco, together with a statement of how far it succeeded and in what particulars it failed, and the causes of such failures: "The so-called Burnham Plan of San Francisco was completed and presented to the Mayor and Board of Supervisors the day before the earthquake and fire of April 18, 1906.

This plan, the result of Mr. Burnham's gratuitous service, after years of research, perhaps initial, into the archives of time, constitutes a great laboratory in which was poured, as into a crucible, the elements, the fragments and the remains of antiquity, from which, by

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1808 HARMON STREET BERKELEY, CAL. process of analysis and elimination he reached desired conclusions. Mr. Burnham's work in this connection thus forms in a popular sense, a compendium, fundamentally vital, to the success of any or all who desire to engage in scientific and artistic city planning. The plan was not intended by Mr. Burnham to be limited, in availability, to immediate consumation. It was primarily intended to add to the store of guide-posts that may exert a beneficial influence upon posterity.

Up to the present time this intent and this purpose has as yet not been fully recognized. Perhaps few of us realize that it was essentially a plan for the future. Nearly all of us have been too small to visualize its potential possibilities. San Francisco has in effect done nothing, yet in the abstract it has done much. We have constructed at least a large part of our Civic Center, which may be open to criticism, but, at least, it is due to the inspiration of the Burnham Plan. The prospects are good that other portions of the plan will be realized, as Mr. Burnham once said, "A bad plan will defeat itself; a good plan will do its own argufying." Nor will any amount of opposition defeat a good plan. The main thing is that this plan started the consideration of city planning as a part of the scheme of civic duty.

The city planning idea, if no other thing remains, was Mr. Burhnam's contribution to the world's store-house of knowledge."

Montgomery Ward & Company have just opened their new house here in Oakland, and are handling a full line of general merchandise, including practically all lines of household, farm necessities and wearing apparel.

It is their thought to encourage and develop local sources of supply. Their range of merchandise is so varied that there is hardly a line of manufactured goods in which they would not be interested as buyers. They are interested in locating manufacturers in Oakland, San Francisco and vicinity, who make items of merchandise similar to what they now handle. They are also interested in locating manufacturers who may not now be making items similar to those which they catalogue, but who have the equipment and the surplus capacity.

Following is a brief list of the kinds of building merchandise which they would be interested in buying locally: Doors, Sash and Mill Work, Kitchen Cabinets, Canvas and Rubber Belting, Fencing and Poultry Netting, Carpenters' Tools, Plumbers' Hardware, Heavy Hardware, Awnings, Wash Boilers, Galvanized Tubs, Pipeless Furnaces, Plumbing Supplies, such as Tubs, Lavatories, Toilets, etc., Washing Machines, hand and power.

That the movement for elimination of seldom-used varieties of everyday commodities is growing in scope and is saving millions of dollars to American commerce and industry, as manufacturers recognize the benefits from this simplification process, is shown in a report to Secretary of Commerce Hoover by William A. Durgin, head of the Division of Simplified Practice of the Department of Commerce.

In the industries tied up with building construction, Mr. Durgin points out, simplifications affected metal laths, building bricks, range boilers and hollow building tile. Surveys of the brick industry showed 39 sizes of rough face brick and 36 sizes of smooth face brick. The conference of manufacturers, builders, and architects adopted one size and style in each case, eliminating 73 numbers previously made. In dealing with hollow building tile the varieties of sizes and weights were reduced from 36 to 19; while in the case of metal laths, sizes and weights were reduced from 125 to 24, covering both flat and rib type laths.

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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SPECIAL NOTICE

The April meeting will be held at the Bohemian Club on Saturday evening, April 12th, at 6:30 p. m. There will be a dinner to which will be invited several notable guests; talented members of the Bohemian Club will entertain those present with song and story. Mr. Colbert Coldwell, President of the Chamber of Commerce of San Francisco, Mr. Haig Patigan, the well known sculptor; and Mr. Athol McBean, prominent citizen and manufacturer, will give informal talks. The meeting and dinner will be without formality and serve as a fitting conclusion for the Exhibition which will be held at the Bohemian Club from April 7th to April 12th, inclusive.

MARCH MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held Tuesday evening, March 18, 1924, in the Architectural Club Rooms. The meeting was called to order at 7:30 by President J. S. Fairweather.

The following members were present: E. E. Coxhead, Chester Miller, G. A. Applegarth, S. Schnaittacher, S. D. Willard, E. H. Hildebrand, Wm. Arthur Newman, Morris M. Bruce, Earle B. Bertz, J. S. Fairweather, Albert J. Evers and Jas. T. Narbett.

MINUTES

The minutes of the previous meeting were accepted as published.

BUSINESS

Mr. Earle B. Bertz made a report of the Exhibition Committee in the absence of Mr. Harris Allen. The Committee reported satisfactory progress and asked for co-operation of the whole Chapter to make the exhibition a success.

Mr. S. Schnaittacher brought up the matter of informing the banks, especially the Trust Officers, regarding Architectural Practice.

It was moved and carried that the necessary ethical documents be procured and sent with a personal letter to the Trust Officers of the banks of San Francisco.

An invitation was read by the Chair inviting the Chapter to attend the National Conference on City Planning in Los Angeles, to be held April 7th, 8th and 9th.

A letter was read by the Secretary from Mr. Harry M. Michelsen of the Beaux Arts Institute of Design regarding

subscriptions to the Institute for endowing the Paris prize and raising the mortgage on their building.

Moved and carried to issue a letter of personal appeal to members of the American Institute of Architects, San Francisco Chapter.

A challenge to a golf match with the Southern Califorornia Chapter was delivered by Mr. E. E. Coxhead. A motion was regularly passed that a committee be appointed to communicate with the Southern California Chapter and formulate plans for a golf tournament. The President appointed Mr. S. Schnaittacher, Mr. E. E. Coxhead and Mr. Geo. Kelham to report at the next meeting.

There being no further business, the meeting adjourned.

ALBERT J. EVERS, Secretary.

After adjournment Mr. Eugene Kern of the W. P. Fuller Company addressed the Chapter on the manufacture of white lead by the 'Old Dutch Process.' This most important subject was minutely detailed in a film showing the various stages from the raw lead to the finished product. This film and the accompanying explanation by Mr. Kern proved not only entertaining but instructive.

Following this Mr. C. B. Woodruff, Secretary of the W. P. Fuller Company, spoke to the Chapter on various phases of the paint industry and invited the Chapter individually and collectively to visit the Fuller factory at any time.

The Chapter is greatly indebted to both Mr. Kern and Mr. Woodruff for their efforts and courtesy.

BEAUX ARTS INSTITUTE OF DESIGN

All architects know the Society of Beaux Arts architects and the splendid work they have done in promoting atelier work and student work of all kinds throughout the whole United States. Their organization of the Beaux Arts Institute of design has been very successful. It has become a great factor in educating, both for the college student and for the draftsman, working in an office by day and in the atelier during evenings and holidays.

The Institute is attempting to raise \$70,000 to endow the Paris prize and to pay off the mortgage on their property at 126 East 75th Street, New York City.

All architects should be interested in raising these funds. To send contributions or to obtain information address Mr. Harry M. Michelsen, care of Weeks and Day, Architects, 315 Montgomery Street.

[Continued from page 9] splashing in the tub, and when they drained the tub the water came noisily down the drain pipe in the corner of the dining room. Of course, we're not formal guests, so it wasn't embarrassing.

"The other bath room is between your room and the guest room with three doors. You forgot to unlock the door that opens into my room so I had to go down the hall to the children's bath room. Besides, every sound can be heard through the wooden partitions.

'Go on,' I repeated, when he paused.

"The servant's room is over the guest room and the kitchen underneath. The servants woke me up at six o'clock when they got up, and kept me awake by grinding coffee and clattering pots and pans later. The kitchen fire makes the guest room hot.

Well, he cited a lot more details, until I finally asked him if there was anything good about the house. I was

pretty weak by this time.

"Yes,' he answered, 'you have used white cedar shingles on the outside, and they weather a beautiful

silver gray instead of brown gray."

The Old Man chuckled again. "They didn't get much chance to weather. The house burned down in the winter, and in the spring I had an Architect build me another

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Right," he replied. "The people who doctor themselves die voung. * * *

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The California State Civil Service Commission announces that examinations for the following position in the engineering service will be held during the year 1924:

APPLICATIONS

Applications for those examinations will be received at any time throughout the year. Candidates whose applications are on file in the office of the Civil Service Commission at Sacramento seven days in advance of the closing date of any examination scheduled, will be notified to appear at the nearest examination point for the practical test. Late applications will be held for the next examination. The applications of candidates who are unable to appear may, upon written request, be held over for the next examination. Persons desiring to enter any of these examinations may secure application blanks at any of the addresses given on the last page of this announcement. Persons desiring to enter any of these examinations may secure application blanks from the State Civil Service Commission at Room 331, Forum Building, San Francisco; Assembly and Francisco; Room 1007, Hall of Records, Los Angeles; and from the following offices of the State Free Employment Bureau.

771 Howard Street, San Jose; 916 H Street, Fresno; 35 No. Center Street, Stockton; 206 Court Street, Los Angeles.

A separate application must be filed for each examination for which advance of the closing date of any examination scheduled, will be

A separate application must be filed for each examination for which the candidate wishes to apply.

Completed applications must be filed with the State Civil Service Commission, Forum Building, Sacramento.

ENGINEERING EXAMINATIONS SCHEDULED, 1924

ENGINEERING EMILIA	Grades	Sal	real 1	Range
Examinations	Graaes	3471	") "	
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Senior Civil Engineering Draftsr	nanIV	235	to	280
Senior Civil Engineering Draftst	man			
(Promotional)	IV	235	to	280
Examinations for other engi	neering position a	are announ	ced	from

time to time as the needs of the service require. Candidates interested in positions not covered by this announcement,

should write to the Commission for information.

* * *

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Pacific Coast Architect & The Building Review, published monthly at San Francisco, Calif.,

OF Pacific Coast Architect & 1ne automotion for April 1, 139.

State of California, County of San Francisco, 85.

State of California, County of San Francisco, 85.

Selven and San State of California, County and for the State and county aforesaid, personally appeared Before me, a Notary Pablic in and for the State of the State of the Pacific Coast Architect & Tatement of the Wellow, and that the following is, to the best of his knowledge and the statement of the ownership, management (and if a daily) papeared by the Act of August 44, 1971, ambided in section 43, Postal Lawa and Regulations, printed on the reverse of this form, to wit:

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2. Expensively Editor, Harris Allen, Oakland, Managing Editor, early services are:

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the booked of the company as trustee or in any other fluctuary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affinant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, honds, or other securities than as so stated by him.

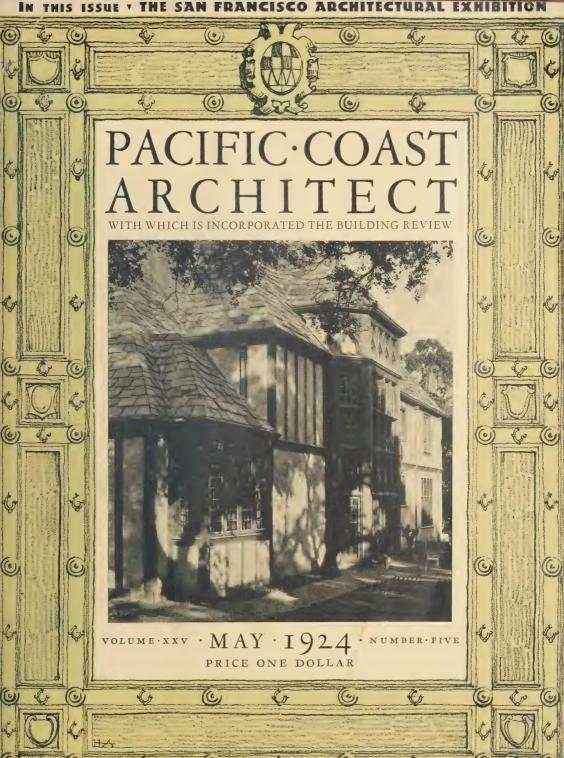
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5. E. WILLIAMS, Publisher Sworn to and subscribed before me this first day of April, 3-24.

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ORAH M. NICHOLS.

[Seal.] (My commission expires April 3, 1927.)





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VOLUME XXV

SAN FRANCISCO · MAY · 1924

NUMBER FIVE

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LUNETTE "ENDYMION'S RELEASE" RAY COYLE, DECORATOR

THE SAN FRANCISCO ARCHITECTURAL EXHIBITION

■ BY HARRIS ALLEN, A. I. A.



HE Exhibition of Architecture and the Allied Arts, which was held at the Bohemian Club in April under the auspices of the San Francisco Chapter, American Institute of Architects, and the Bohemian Club, differed in several respects from prev-

ious exhibitions.

In the first place, it was more comprehensive than has been usual. Seven years had passed since the last exhibition; and during that period, there started an era of unprecedented building activity. Moreover, there has been, if not a Renaissance, certainly a growth and development of architecture which is remarkable for its extent, its virile quality, and its increasing effect upon the public.

Every type and class of building was represented in the exhibition; monumental, commercial, educational, religious, therapeutic,

institutional, domestic. A record of the concrete progress of the district was presented, high lights of its architectural development.

Second, the exhibits were considered as a whole and not with respect to individual subjects or architects. In other words, an attempt was made to make a "composition" of each room and each wall, considering axes, balance, and color. Shape and size determined the location of an exhibit, and, so far as possible, the principal room was hung with framed exhibits. In the same spirit of design, garden seats of terra-cotta and evergreen trees in tubs were disposed symmetrically, and tapestries and hangings in the generally prevailing color note of blue and green were used to accent the walls and openings. The resulting ensemble was certainly pleasing, and although in some instances the separation of an architect's exhibits was to be regretted, the general effect justified this system. Moreover, the recurrence of an architect's work in different locations



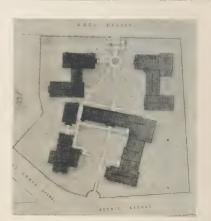
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BEAR FOUNTAIN, JO MORA, SCULPTOR

tended to impress his identity more firmly upon the observer.

The third feature of special interest consisted of the "Traveling Exhibit" of single dwellings shown by the Southern California, Utah, Oregon and Colorado Chapters of the American Institute of Architects, prepared by Mr. Edwin Bergstrom, Regional Director of the Eighth District, A. I. A. About seventy houses and plans were included, of a standard size and framing. These dwellings were distinguished by a delightful spontaneity and unaffectedness; Mr. Faville, President of the Institute,



BLOCK PLAN, PACIFIC SCHOOL OF RELIGION W. H. RATCLIFF, ARCHITECT



happily described the Traveling Exhibit as "a breath of fresh air." This, of course, could not be considered as really part of the San Francisco Exhibition, but it was extremely attractive to

a large part of the public.

Another quite interesting feature was a special showing, in a separate room, of architectural sketches; partly atelier work of the San Francisco Architectural Club, partly European sketches, very charming indeed, made by Mr. Lionel Pries on a recent trip. Several of these atelier drawings showed a high degree of draftsmanship and composition, an encouraging sign for the future.

Among the architects' exhibits, also, were many examples of brilliant draftsmanship. One that was universally admired was the sane and scholarly "study for an Oakland Bank Building," by McCall, Davis and Blaine. Mr. Blaine's rendering was crisp and sunny; he escaped the monotonous effect so frequent in drawings of lofty buildings, and his accents were just strong enough to bring out the inter-

The proposed Cathedral in Sacramento was the subject of a very lovely sketch by Weeks and Day. With hardly more than a suggestion of color, the drawing fairly glowed. The warm, rich traditional atmosphere of Spanish America was indicated with precision and delicacy.

esting and important elements of the design.



RESIDENCE OF G. H. BANNING, ESQ. E. GEOFFRY BANGS, ARCHITECT



TERRACE OF PHI KAPPA TAU FRATERNITY HOUSE BERKELEY, W. R. YELLAND, ARCHITECT

Two studies for the Bankers' Country Club at Santa Barbara, the work of Mooser, Schroepfer and Mooser, reminded one of the Piranesi etchings by their clever chiaroscuro, their sheer elegance of rendering and composition.

The largest and most striking drawing in the Exhibition was the colorful presentation of the Cross-Wings Apartment on "Nob Hill," by Henry Gutterson. This was ably handled from a technical point, its interesting crossshaped plan well indicated. One rather gasps to think of the effect this great monument may have on the skyline of San Francisco; not in apprehension, by any means.

There were some delightfully gay small colored sketches, which attracted attention for their pleasing qualities or their exuberant playfulness—a small villa by Ralph Wyckoff, a Pebble Beach facade by Lewis Hobart, a city patio by Herbert Schmidt, a children's playhouse by Ashley and Evers, a jewelry store by

Bernard Joseph.

An interesting scheme was shown by Walter Ratcliff for the Pacific School of Religion-

IRON GATES FOR WELCH & COMPANY, SAN FRANCISCO RAY COYLE, DECORATOR

irregular quadrangles grouped in the Berkeley hills, designed with a pleasant English Gothic feeling; surely an inspirational environment for

the student of divinity.

These sketchy notes serve to show the wide scope of the Exhibition and its appeal to the interest of every class of observer. It is impossible to go into detail concerning the many examples of excellent architectural design. The important thing about a public exhibition is to interest, please and educate the Public. It is not to be denied that the recent San Francisco Exhibition succeeded in this respect, and it is to be regretted that the attendance was not greater. There was a steady succession of visitors, but if more conspicuous notices had been printed in the daily press, a much greater proportion of the people who are interested in building would have embraced the opportunity. And a very large number of people are interested. It may be hoped that for future Exhibitions arrangements may be made, not only for press publicity, but also for advance notices to organizations and clubs, schools

and libraries, builders and realtors, public gathering places like post offices and hotels, so that the infinite labor of preparing and displaying these exhibits may be fully justified, and the influence they undoubtedly exert for the improvement of the community may be as wide-spread as possible.

The attitude of the Bohemian Club in offering the use of its rooms, with their exceptional hanging and lighting equipment, deserves a special word of appreciation. It was very practical proof of the Club's interest in art and in the artistic development of the community. Such a spirit cannot fail to be inspiring to the profession and to all who realize the value of art in making human life happier.

"It is not a question of mere ocular delight, it is no question of intellectual pride, or of cultivated or critical fancy, how, and with what aspect of durability and of completeness, the domestic buildings of a nation shall be raised. It is one of those moral duties, not with more impunity to be neglected because the perception of them depends on a finely toned and balanced conscientiousness, to build our dwellings with care, and patience, and fondness, and diligent completion, and with a view to their duration at least for such a period as, in the ordinary course of national revolutions, might be supposed likely to extend to the entire alteration of the direction of local interests."-Ruskin



CROSS WINGS APARTMENTS, SAN FRANCISCO, HENRY H. GUTTERSON, ARCHITECT



THE FUTURE LUMBER SUPPLY

« BY CHARLES CALDWELL DOBIE]»



T Fort Bragg, Mendocino county, on the grounds of the Union Lumber Company there is a four-acre nursery plot that is destined to mean more to future generations of California than almost any other four-acres in the State, unless it be a similar

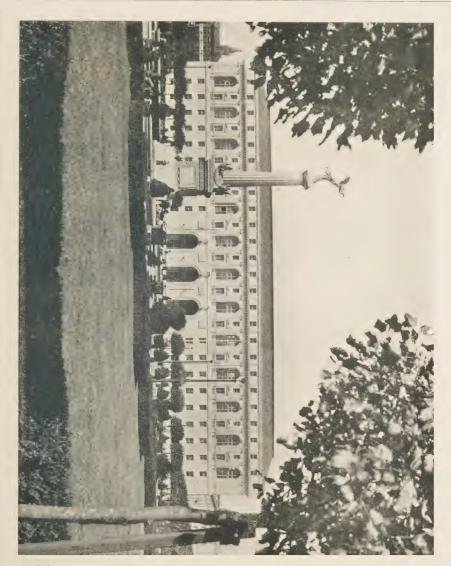
plot at Scotia, Humboldt county, owned by the Pacific Lumber Company. For at these two places the California Redwood Association is experimenting with more than a million and a half redwood seedlings, with which they have inaugurated a tremendous reforestation pro-

gram.

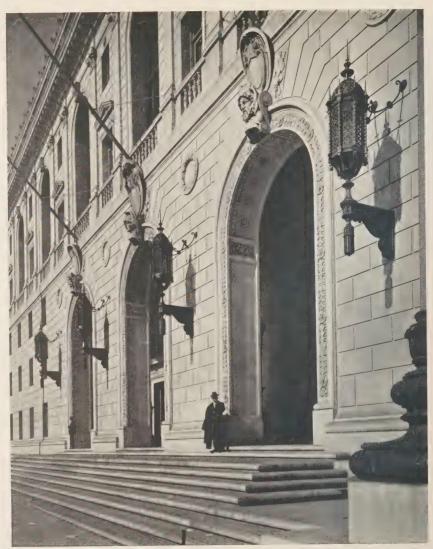
Nature herself has made valiant efforts in this same direction, and many of the redwood tracts in Mendocino and Humboldt counties which were first cut are almost completely covered with a lusty second growth of trees. One grove owned by the Albion Lumber Company and cut within the memory of some of the men still working in the company's sawmill, is so completely reforested that the novice could easily be tricked into believing it virgin timber of smaller growth. But nature must have the most favorable conditions for staging a forest comeback, and the assistance of man insures speedy growth and superior timber qualifications.

From observation and experiments with second growth redwoods, it takes sixty-five years for a maturity sufficient for profitable lumbering. With this thought in mind, the movement to assist nature in clothing the hills again takes on a poetic significance. Scarcely any of the people concerned with the planting, which has been under way since December 4th, will live to see its fruits, much less share in them. They are like sowers of seed, knowing that they will never share in the harvest, yet content to live in the vision of plenty they will leave for others. And this vision extends from the man who gathers the redwood cones in the forest up to the very highest officials who are planning and directing the work.

This year will see nearly 1,000 acres replanted; next year 3,000, and so on until 1930, when the scheme will have been perfected, whereby the replanting will not only keep pace with the amount of timber annually cut down, but will provide an excess to ultimately cover the acreage out over in former years. In short, the California Redwood Association plans to make perpetual the forests and the lumber industry in its territory. This is a case of idealism and utility going hand in hand, the providing and unlocking of treasures, the repayment to future generations a fair measure of what has been taken from them. The activi-[Continued on page 108]



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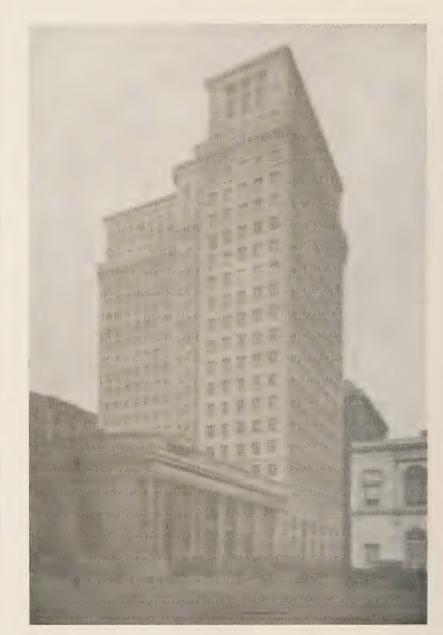
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THE WOODEN SHINGLE HAZARD

BY ARTHUR C. CARRUTHERS



HERE has appeared in the pages of "Safety Engineering" during the past year a number of articles dealing with one of our most dangerous and unnecessary fire hazards, namely, the wooden shingle roof. Fire Chiefs, Fire Prevention Engineers,

Fire Insurance Companies, and others interested in fire prevention, almost universally agree that the wooden shingle should no longer be used for roofing purposes, as it has long ago demonstrated itself to be a ready means of fire-spread.

That it is not longer necessary is explained by the fact that there are a number of different materials and combinations of materials which are superior in every respect to wooden shingles for roofing purposes, and which possess no fire hazard, such as slate, asbestos shingles, and tile. The many other advantages which such roofing materials possess over wooden shingles have been presented in former issues of this publication.

It is difficult to imagine a better opportunity for a state's action, than that of enacting a state wooden shingle prohibition law. Many different communities have put into force wooden shingle ordinances, a complete list of these having been published in the September issue of "Safety Engineering," but as the hazard of fire exists wherever wooden shingles are used, it would seem that the best method of eliminating this fire hazard is for the state to take action, and make the condition the same throughout the state, for if it is beneficial in one community it is equally so in ever other. No state has yet taken advantage of this progressive opportunity which would be of such vast benefit in preventing life destruction and property destruction through fire. Large communities have suffered disastrous losses through the prevalence of wooden shingle roofs, and conflagrations have been made possible through this hazard, the latest victim being Berkeley, California.

Immediately following the conflagration that devoured \$10,000,000 worth of property, the Council of the City of Berkeley passed an ordinance "regulating the construction and repairing of roofs, creating a fire district, and providing penalties for the violation hereof." This ordinance declares that the entire city of Berkeley shall be known and designated as the fire district, and it provides that the roofs of all buildings within the city limits, including all wooden and frame buildings, hereinafter erect-

ed shall be covered with fire-resistive materials. The ordinance covers the remote isolated buildings as well as those in the congested sections.

It is interesting to note that California was the first state to put into effect a law regulating the construction of buildings in all parts of the state, and prohibiting wooden shingle roofs on all kinds of buildings. This act being the State Housing Act of California, introduced by Senator Lester G. Burnett, was a combination of the three housing laws with important changes and in many places modifications. The Act was passed at Sacramento, signed by the Governor, and became effective September 1, 1921. It was written for the purpose of making a regulation which would secure good housing, and at the same time, be free from vexations and expensive requirements which are annoying to the builder and not essential to good housing. Senator Barnett was assisted in the preparation of this Act by Mr. Mark C. Cohn of San Francisco, whose thorough knowledge of building and the housing laws was of the greatest service.

California is said to be the fourth largest producer and the third largest user of wooden shingles in the United States. The above Act, if permitted to operate, by eliminating the use of wooden singles for roofing purposes and thereby banishing from California the wooden shingle roof fire hazard, would also banish the demand and use for wooden shingles. An active campaign was, therefore, started for the law's repeal. Strong opposition to the law was aroused, and through a referendum to the people, the repeal of this law was secured on November 7th of the same year. It would be difficult for any unbiased conscientious person who weighed the facts carefully regarding the merits of the wooden shingle, as compared to fire-resisting roofings, to find evidence in favor of the wooden shingle, for from a safety to life, fire prevention, durability, and economy standpoint, all is in favor of fire-resisting roofings, and these cover about all roofing requirements. There is every reason to believe that the aggressive campaign carried on in California by business interests, who would have suffered loss of business through the banishment of the wooden shingle, was the cause of the repeal of this beneficial and progressive law.

Had this law been permitted to stand, California would have had the great distinction of being the first state to enact a prohibitive wooden shingle roof law, and would have contributed a notable advance in life and property

protection against fire destruction.



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A new bill, known as Senate Bill No. 52, was introduced by Senator Inman, January 17, 1923, passed by the legislature and became effective August 17, 1923. This is almost word for word identical with the preceding bill except that it omits the following sentence from Section 10: "Every wooden building hereafter erected in any incorporated town, incorporated city, or incorporated city and county shall have the exterior walls thereof and roofs thereon constructed of the same kind of materials and in the same manner herein before provided for semi-fireproof buildings; provided, however, that the exterior walls of any wooden building may be constructed of wooden materials or stuccoed or veneered in an approved manner on wooden frame work." It provides that "the roofs of every semi-fireproof building shall be constructed of approved incombustible materials or be well covered with composition fire-resistive or fire-retardant materials," but leaves wooden buildings wherever situated to remain as possible fire centers of a great conflagration.

Conflagrations are not frequent, but no one can foretell when or where the next one will occur. A favorable condition is—a burning building, a high wind, and scattered here and there amidst other buildings those with wooden shingle roofs.

The building code recommended by the National Board of Fire Underwriters does not



GALLERY, RESIDENCE OF MRS. W. C. VAN ANTWERP, BURLINGAME, CALIFORNIA, BAKEWELL & BROWN, ARCHITECTS, FRENCH & CO., INTERIOR DECORATORS



LOGGIA, C. W. CLARK RESIDENCE, PEBBLE BEACH, BAKEWELL & BROWN, ARCHITECTS

object to wooden buildings of moderate size, whether inside or outside the fire limits, provided they have fire-resistive roofs. A record of the American fire losses for the years 1915-1919, inclusive, compiled by the National Board of Fire Underwriters, shows a fire loss of \$1,133,100,676, and is resolved into a goodly number of causes.

The three classes of fire losses in which the roof plays a part, namely, exposure (including conflagrations), sparks from combustion, and sparks on roofs amount to \$256,592,219, or a little more than 22 percent of the whole. There are other fire causes classified, in which, indoubtedly, the wooden shingle roof plays a part but which cannot be accurately determined, such as defective chimneys and flues which represent 5 percent of the total loss, and miscellaneous known causes and miscellaneous unknown causes of which probably a large percentage is preventable.

This country will not be able to reduce its enormous losses, both of life and property, to the standards of European countries until its

building materials have become fire-resistive. One has but to glance at the figures for the leading countries to realize what an enormous waste is going on in this country, due both to the combustible nature of our buildings and to careless habits of our people. Both can be corrected. The latest figures available for European countries were for the year preceding the war. In 1913 the average annual fire loss for every man, woman and child in France was 49 cents; in England it was 33 cents; in Germany, 28 cents; in Austria, 25 cents; in Italy, 25 cents; in Switzerland, 15 cents; Holland, only 11 cents. In the United States for the same year the direct loss was \$2.10. Our record was, therefore, more than four times as bad as that of France, and nearly twenty times as bad as that of Holland. This, however, does not represent the fire losses of the last few years. They have increased enormously since 1913, and in the year 1922, the entire fire loss amounted to \$521,860,000, or \$4.75 for every man, woman and child in this country.

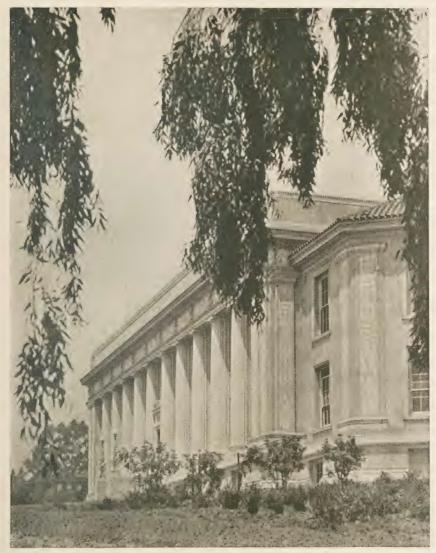
[To be continued in the June issue]



BERKELEY HIGH SCHOOL FROM EAST, WILLIAM C. HAYS, ARCHITECT



BERKELEY HIGH SCHOOL FROM NORTH, WILLIAM C. HAYS, ARCHITECT



HILGARD HALL, UNIVERSITY OF CALIFORNIA, JOHN GALEN HOWARD, ARCHITECT

VIII CAIR CAIR



ARCHITECTS SERVICE ROOM RECENTLY COMPLETED IN THE W. P. FULLER & CO. BUILDING, 301 MISSION STREET SAN FRANCISCO

A NEW SERVICE FOR ARCHITECTS AND THEIR CLIENTS

In creating and furnishing this salon we have endeavored to provide a place where architects can come and, with their clients, solve their color problems in an atmosphere of quiet dignity. (The color scheme, ivory and taupe, rich in its simplicity, forms an ideal background for obtaining true color values. Venetian blinds and heavy plush window drapes permit colors to be visualized by artificial light when desired. (A unique feature is equipment which permits various effects in floor, walls, ceiling and woodwork to be viewed in one unit. (This and other features of the salon make it a place of great importance to the architects of San Francisco and vicinity. ((It is open during all regular business hours and architects are invited to make fullest use of it.

W. P. FULLER & CO.

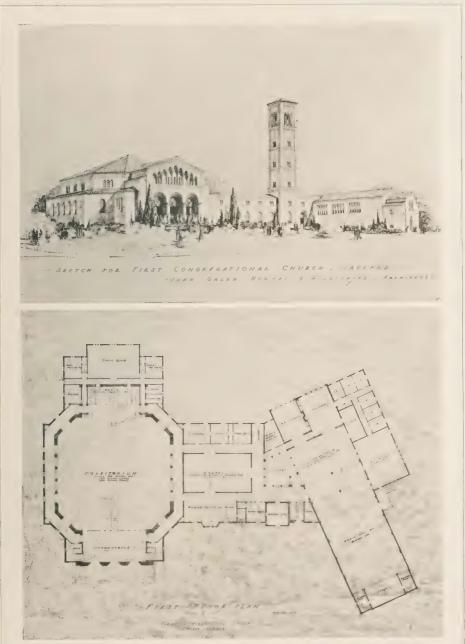




STEPHENS UNION, UNIVERSITY OF CALIFORNIA, JOHN GALEN HOWARD, ARCHITECT



STEPHENS UNION, UNIVERSITY OF CALIFORNIA, JOHN GALEN HOWARD, ARCHITECT



PLAN, FIRST CONGREGATIONAL CHURCH, OAKLAND, JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS



A. F. Priest, Architect, 719 Fay Building, Los Angeles. Arenz-Warren Company, Inc., Painters, 2121 West Pico Street, Los Angeles

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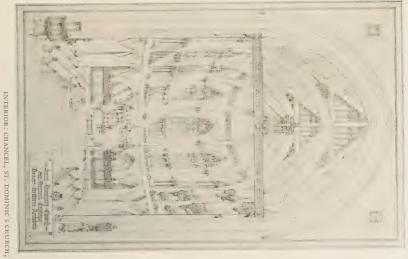


PACIFIC SCHOOL OF RELIGION, BERKELEY, CALIFORNIA, W. H. RATCLIFF, ARCHITECT



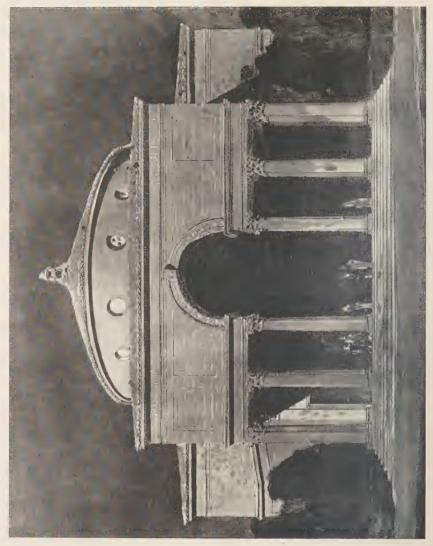
pacific school of religion, dormitory quadrangle, berkeley, california, w. h. ratcliff, architect







INTERIOR: CHANCEL, ST. DOMINIC'S CHURCH; EXTERIOR: ST. DOMINIC'S CHURCH, BEEZER BROTHERS, ARCHITECTS



ORIGINAL DESIGN
FOR SIXTH STREET
CHURCH OF CHRIST
SAN FRANCISC,
SAN FRANCISCO,
W. H. CRIM, ARCHITECT



THEATER FOR A SMALL TOWN, EDWARD G. BOLLES, ARCHITECT



CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO

GEORGE A. APPLEGARTH, ARCHITECT

THE entire exterior finish including all cast work and statuary was done with California Stucco. The stone imitated was surpassed, the structural value of the building was increased, endurance and permanence for ages is assured, and a saving of \$250.000 over the cost of stone veneer was realized. Specifications and description of this work upon application. [See also illustration on opposite page]

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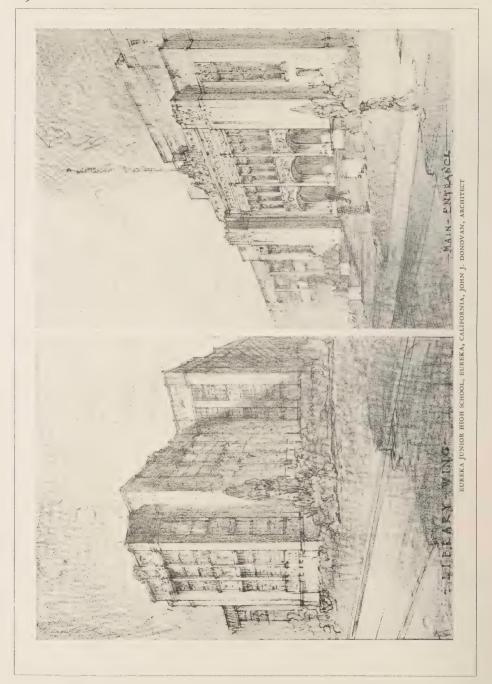


CALIFORNIA PALACE OF THE LEGION OF HONOR, LINCOLN PARK, SAN FRANCISCO GEORGE A. APPLEGARTH, ARCHITECT



CALIFORNIA PALACE
OF THE LEGION OF
HONOR, GEORGE A.
APPLEGARTH,
ARCHITECT





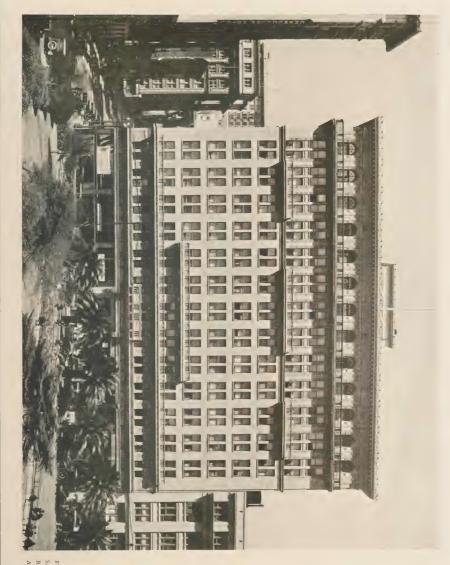


GRANT SCHOOL, SAN FRANCISCO, CALIFORNIA, JOHN REID, JR., ARCHITECT





COURT, MISSION HIGH SCHOOL, SAN FRANCISCO, JOHN REID, JR., ARCHITECT



FITZHUGH BUILDING, SAN FRANCISCO, REID BROTHERS, ARCHITECTS



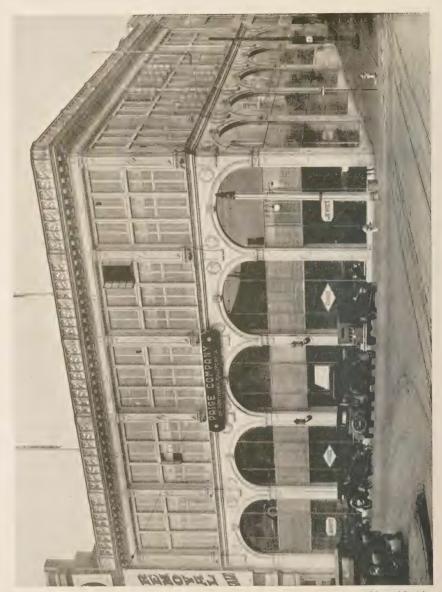
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UPPER: B. C. SCOTT RESIDENCE, SARATOGA, SYLVAIN SCHNAITTACHER, ARCHITECT; LOWER: TEMPLE EMANUEL, SAN FRANCISCO, SYLVAIN SCHNAITTACHER AND BAKEWELL & BROWN, ARCHITECTS



PAIGE MOTOR
CAR COMPANY
BUILDING,
SAN FRANCISCO,
SYLVAN
SCHNAITTACHER,
ARCHITECT





ABOVE: W. F. TURNBULL SCHOOL, SAN MATEO; BELOW: CENTRAL GRAMMAR SCHOOL, SAN MATEO IOHN J. DONOVAN AND SYLVAIN SCHNAITTACHER, ARCHITECTS



A BUILDING EVERY FOUR HOURS

Every four hours of each working day of the year a Donovan Universal Window installation starts in the United States. This is Universal's response to the country's call for better buildings, better ventilation and better living conditions. Universal dealers are located in almost all sections of the country ready to give prompt and efficient service to all architects and contractors. This complete organization is ready to serve you.

Information about the Donovan Awning Type Steel Window may be secured from the Truscan Steel Co., Youngstown, Ohio

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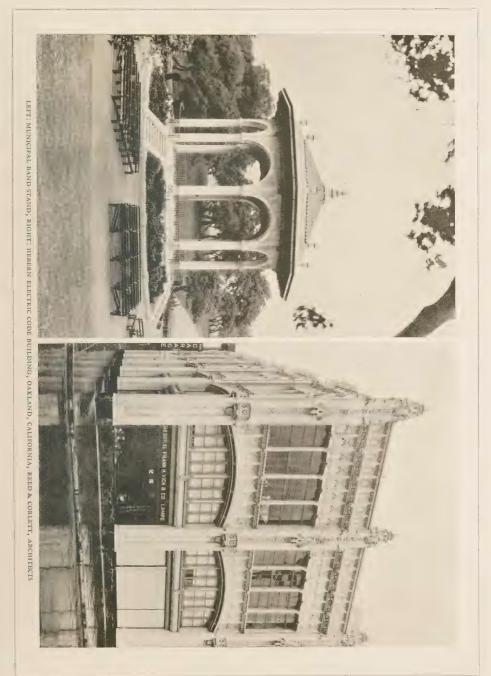


GENERAL
SCHEME FOR
THE SAMUEL
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UPPER: HEBERN ELECTRIC CODE BUILDING, OAKLAND, CALIFORNIA; LOWER: PATTERSON BANK BUILDING, REED & CORLETT, ARCHITECTS





A Work of Art

cannot be delegated to one who has not demonstrated ability from a practical stand-point. Leading architects must necessarily be particular in the selection of men who execute their work. It is a question in the mind of the architect whether the execution of a beautiful design will be a success unless he has employed the services of a practical master plasterer who is responsible.

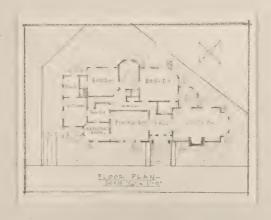
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PLAN AND ELEVATION FOR RESIDENCE, SAN FRANCISCO, BERNARD J. JOSEPH, ARCHITECT



IN·MEMORIAM BERTRAM·GROSVENOR·GOODHUE

TO ME, Bertram Goodhue was one of the most brilliant designers the country has ever seen. He was also a wonderful draftsman and one of the most lovable of men. Equally at home in Gothic, Spanish Colonial, or a purely individualistic fantasy such as the Nebraska State House, his personality was as fascinating, refreshing and inspiring as his work. In consequence I have always felt it to be a privilege to know him. I did not know him with any great degree of intimacy, however, our relations almost being of a casual nature or brought about by business association—which makes it all the more remarkable that he should have made so beautiful a drawing for me as the one here illustrated.

I at one time recommended him as consulting architect for the California Institute of Technology, for which institution I was at that time planning a building. This recommendation ultimately resulted in his being appointed the architect for additional buildings for this same institution. Upon being confronted with this unusual situation he came to my office very much distressed and

embarrassed. "Grey, what do you want me to do?" he said, "I will throw up the job if you say"—which of course was absurd. It may have been somewhat in appreciation of my attitude in this matter, which was only that which any reasonable man would have taken, and he later made me this beautiful drawing in response to my request for a "thumb-nail sketch" for my guest book.

He constantly secured so many choice commissions that one day I said to him, "Goodhue, some day when you have time I want to take some lessons from you." "Lessons!" he said, "In what, pray?" "In salesmanship!" I answered. "Look here," he said, "You come out on the street with me and I'll buy you a magazine containing an illustration of a house I did; and I want you to know that my drafting expense on that house amounted to over \$1200.00 more than I ever got out of it. Do you call that good salesmanship?" Nevertheless, the work constantly came his way in goodly quantities, but of course not owing to salesmanship, but because of his many other brilliant qualities.—ELMER GREY

· EDITORIAL ·

THE ILLUSTRATIONS which appear in this issue of the Pacific Coast Architect have been selected from the San Francisco Architectural Exhibition with the object of giving a representative, if somewhat kaleidoscopic, idea of the Exhibition as a whole. An occasion such as this constitutes a sort of "stock-taking" of the profession; it has a value which underlies its pictorial, decorative surface.

To use another simile, it is a thermometer which registers the health of the building industry, and, in fact, of the general business life of the district. It would be unfortunate therefore, to let such a collection of exhibits, which have a cumulative significance, be scattered again to their various sources, without recording them further than in the memories of a

limited number of visitors

It is with this object in mind that examples were chosen from nearly all the exhibitors. An effort was made to avoid too much duplication. The interest and value of such a record lies in its thoroughness, in its showing what the standard is in every different type of building.

Aside from its historical and economic significance, it is impossible to refrain from a feeling of pride in the general high quality of architectural design and construction which is dem-

onstrated in these pages.

THE death of Ray Coyle, on Easter Sunday, April 20, was a sad and untimely event. At the age of 37, he had already achieved a reputation more than local, and was but fairly started on a career that promised to be bril-

liantly successful.

Ray Coyle was a creative artist. The richness of his talent manifested itself in divers forms. His line drawings combined vivid imagination with a delicacy and firmness of touch and an unerring sense for decorative composition. His canvases showed the same decorative instinct, with true and lovely color values. And these qualities he carried into the business of interior decorating, which he made both a profession and an art.

By nature and circumstance, Ray Coyle was closely in touch with the esthetic side of architecture. It is significant that the recent exhibition not only contained several exhibits of his work, but the beauty of setting, so much observed and admired, was due in no small

degree to his assistance and the hangings

furnished from his workshop.

His loss will be well nigh irreparable to the Bohemian Club; the beauty and perfection of their productions has been more and more dependent on him, as he has grown ever more closely associated with the creative life of this Club, whose love of art is traditional; whose traditions are famous the world over. And the host of his friends will mourn the loss, not of the artist alone, but of the man—a wholesome, sweet personality; a frank, straight-forward nature; a clean, modest, manly character. Ray Coyle will be remembered with admiration, with love, with respect.

IT is peculiarly appropriate that the lovely drawing of Bertram Goodhue, an imaginary conception of Xanadu, Coleridge's City of Pleasure in his poem Kubla Khan, should now be published.

The sketch was made for a very unusual "Guest Book" belonging to Mr. Goodhue's close friend, Elmer Grey, and it is one of the best, if not the best, that ever came from his fluent pen, touched with the magic of his artist's imagination. Mr. Grey felt that the drawing should have a wider audience now that Goodhue is no longer here.

That multitude which has felt the spell of Goodhue's genius, and the profession which is proud to inscribe his name in its Roll of Honor, feel regret at his passing, mingled with thankfulness for the legacy of beauty he has left be-

hind

And this is especially true of all objects which bear upon them the impress of the highest order of creative life, that is to say, of the mind of man;; they become noble or ignoble in proportion to the amount of energy of that mind which has visibly been employed upon them. But most peculiarly and imperatively does the rule hold with respect to the creations of Architecture, which being properly capable of no other life than this, and being not essentially composed of things pleasant in themselves—as music of sweet sounds, or painting of fair colors, but of inert substance—depend, for their dignity and pleasurableness in the utmost degree, upon the vivid expression of the intellectual life which has been concerned in their production."-Ruskin

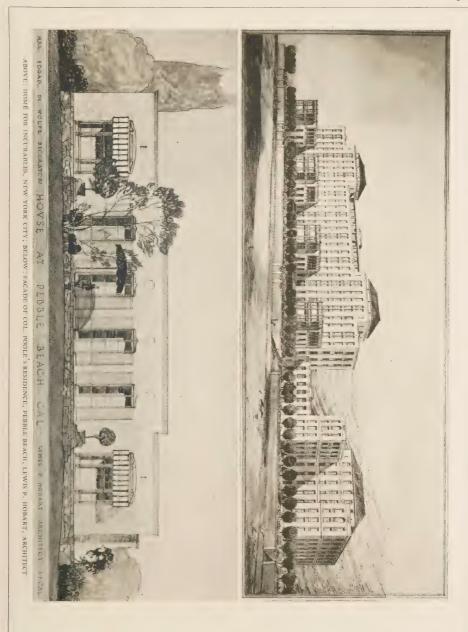


LOBBY, BANKERS COUNTRY CLUB, SANTA BARBARA, WILLIAM MOOSER, ARCHITECT



VERANDA, BANKERS COUNTRY CLUB, SANTA BARBARA, WILLIAM MOOSER, ARCHITECT







ALEXANDER BUILDING, SAN FRANCISCO (FOR CROCKER ESTATE), LEWIS P. HOBART, ARCHITECT





ABOVE: STEINHART AQUARIUM, GOLDEN GATE PARK, SAN FRANCISCO; BELOW: WAR MEMORIAL FOR THE TERRITORY OF HAWAII, LEWIS P. HOBART, ARCHITECT



MAIN ENTRANCE LOBBY, STEINHART AQUARIUM, GOLDEN GATE PARK, CALIFORNIA, LEWIS P. HOBART, ARCHITECT





ABOVE: INTERIOR OF LOGGIA, W. H. CROCKER RESIDENCE, HILLSBOROUGH; BELOW: JESUIT FACULTY BUILDING, SAN FRANCISCO, CALIFORNIA, LEWIS P. HOBART, ARCHITECT



SAN FRANCISCO STOCK EXCHANGE, MILLER & PFLUEGER, ARCHITECTS







MARIN MUNICIPAL WATER DISTRICT BUILDING, J. W. DOLLIVER, ARCHITECT



VAULT FOR MORRIS HYMAN ESTATE, SAN FRANCISCO, HYMAN & APPLETON, ARCHITECTS

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETI

OFFICERS I. S. FAIRWEATHER, President JOHN REID, JR., Vice-President ALBERT J. EVERS, Sec.-Treas.



GEORGE W. KELHAM, three years

ARTHUR BROWN, three years WM. Mooser, two years J. H. Blohme, two years EARLE B. BERTZ, one year HARRIS ALLEN, one year

The next meeting will be held Tuesday, May 20, 1924, in the Architectural Club Rooms, 77 O'Farrell street, at 6:30 p. m. Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held Saturday evening, April 12th, at 7 p. m., in the rooms of the Bohemian Club. The meeting was called to order by President J. S. Fairweather.

dent J. S. Fairweather.

The following members were present: C. W. Dickey, B. J. Joseph, E. H. Hildebrand, J. G. Howard, Earle B. Bertz, Chester H. Miller, W. R. Yelland, P. J. Herold, Edw. G. Bolles, F. H. Meyer, G. F. Ashley, W. B. Faville, H. T. Howard, A. J. Evers, John Reid, L. M. Upton, S. D. Willard, Wm. Mooser, E. E. Coxhead, S. L. Hyman, J. S. Fairweather, L. W. L. H. M. R. Bertse, W. M. C. Hayes, R. A. Heard, Harris, M. G. Hayes, R. A. Heard, Harris, M. C. Hayes, R. A. Heard, H. R. Hayes, M. Hayes, R. M. Hay Herbert Schmidt, Morris B. Bruce, Wm. C. Hayes, R. A. Herold, Harris

The Chapter was fortunate enough to have as its guests Mr. Colbert Coldwell, President of the Chamber of Commerce, San Francisco; Mr. Maynard Dixon, the well known artist; Mr. Austin Sperry, Mr. Chas. Bulotti and Mr. Uda Waldrop of the Bohemian Club

MINUTES

The minutes of the previous meeting were approved as published.

BUSINESS

Delegates were elected to attend the Annual Convention in Washing-Deregates were elected to attend the Ambara Confection in Washington, May 21, 22 and 23, 1924. The following were elected: Messrs. Charles Peter Weeks, John Galen Howard, Albert J. Evers, E. E. Coxhead, S. Schnaittacher, J. S. Fairweather.

The Secretary reported that the San Francisco Engineering Council has

The Secretary reported that the San Francisco Engineering Contain has passed at its meeting of April 8th a resolution supporting the proposed change in the form of the United States Government placing an architect in charge of building operations of the government. This is the form endorsed by the Chapter at the January meeting and is outlined in the Jones-Reavis bill as distinct from the "Brown Bill" form of government reorganization. Notice of the resolution will be forwarded to Washington to the proper authorities

The meeting being in the nature of a dinner rather than a business meeting further formalities were dispensed with and the meeting ad-Respectfully submitted.

ALBERT J. EVERS, Secretary

After dinner those present had the privilege and inspiration of hearing from Mr. W. B. Faville, President of the American Institute of Architects, Mr. Coldwell and Mr. John Galen Howard; their optimism and broad vision gave a glimpse of San Francisco's future and the probable development of our profession. One of the most enjoyable features of the evening were the musical numbers given by Messrs. Bulorti and Sperry, accompanied by Mr. Uda Waldrop. The enthusiastic applause and calls for encores gave evidence of the delight of those present. The evening proved an appropriate termination to the Exhibition of Architecture and the Allied Arts which was held April 7th to 12th in the Club Rooms of the Bohemian Club under the joint auspices of the American Institute of Architects, San Francisco Chapter, and the Bohemian Club.

Members of the Chapter and all members of the profession owe a debt of gratitude to the Bohemian Club, to the members of the Exhibition Committee and to all the exhibitors who helped to make the Exhibition Committee and to all the exhibitors who helped to make the Exhibition a success. It is to be honed that we will from 900 on have an annual exdevelopment of our profession. One of the most enjoyable features of the

a success. It is to be hoped that we will from now on have an annual exhibition to show architecture to the public, to stimulate progress and, last but not least, to bring fellow architects into closer sympathy and

The Secretary offers the following for consideration:

"If he writes a letter, it is too long; if he sends a postal, it is too short; if he edits a pamphlet, he's a spendthrift; if he goes to a committee meeting, he's butting in; if he stays away, he's a shirker; if the crowd is slim at luncheon, he should have called the members up; if he calls them up, at function, it is a member for his dues, he is insulting; if he does not collect them, he's crazy; if a meeting is a howling success, the entertainment committee is praised; if it's a failure, the Secretary is to blame; if he asks for suggestions, he's incompetent; if he doesn't, he's

> If others won't do it, The Secretary must

AN IMPROVED SCHOOL WINDOW

MANY school superintendents and architects at the Chicago convention of the N. E. A. voiced their approval of the Truscon Donovan Awning Type Window. This was a window which fully met the requirements of school ventilation and daylighting.

Its operation is most simple—movement of the bottom sash simultaneously opens or closes the upper sashes. Or, release a catch and bottom sash operates independently, leaving the upper sashes in any position. Each sash is selfbalanced. No window poles to use, no tugging or straining. An incentive to better ventilation of school-rooms. The result means fresh air in any volume without drafts.

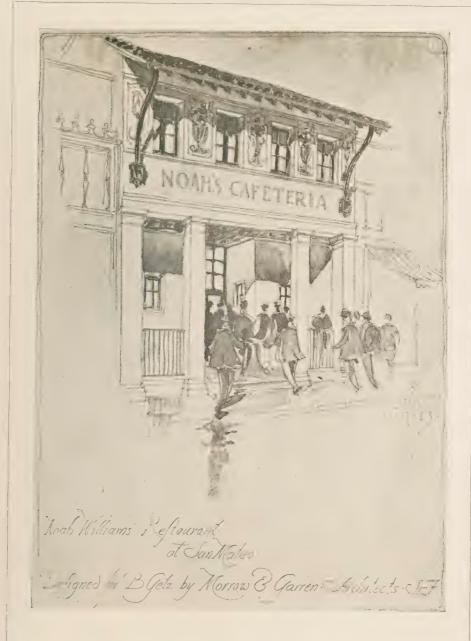
When it comes to daylighting this window is extremely efficient. Government codes require a window area equal to 20 per cent of the floor space. Shades on ordinary windows defeat the purpose of this law. In the Donovan Awning Type Window the shades are attached to the sashes and the daylight comes in both directly between the open sashes and by reflection from the ceiling

The window was designed especially for schools by John J. Donovan, well known school architect, who had devoted years to the study of the problem. It has been perfected through the close co-operation of the Truscon technical experts. It is an all-steel, fireproof, weathertight window free from depreciation or repairs.

School boards, superintendents and architects should get detailed information on this improved type of school window.



THEATRE-HOTEL
AND STORE
DEVELOPMENT
AT SAN MATEO
FOR B. GETZ,
MORROW AND
GARREN,
ARCHITECTS
LOWER:
THREE
RESIDENCES,
SAN FRANCISCO,
WILLIAM A.
WILLIAM A.
ARCHITECT





AMERICAN LEGION AUDITORIUM, SAN FRANCISCO, MORROW & GARREN, ARCHITECTS



FACADE
CLOISTER
APARTMENTS,
SAN FRANCISCO,
HENRY C. SMITH,
ARCHITECT







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ARTHUR W. ANGEL, ARCHITECT

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PHONE HE3-929



MAIN ENTRANCE, ROCKRIDGE SCHOOL, OAKLAND, MILLER & WARNECKE, ARCHITECTS



MR. E. A. TEST,
PERMILE BRACH,
MILLER & WARNECKE,
ARCHITECTS



RESIDENCE FOR HERBERT A. SCHMIDT, SAN FRANCISCO, HERBERT A. SCHMIDT, ARCHITECT

和 美洲

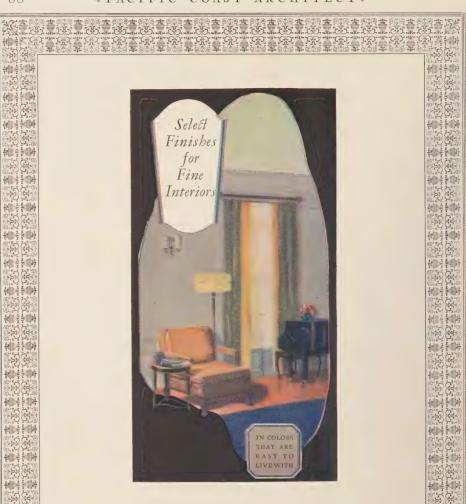
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L HUBBELL & COMPANY

PAINT & VARNISH MANUFACTURERS SAN FRANCISCO

LOS ANGELES · OAKLAND · SEATTLE · NEW YORK





LEFT: FLOWER SHOP OF G. ROSSI CO., OAKLAND; RIGHT: RESIDENCE OF V. O. LAWRENCE, MONTCLAIR, HARRIS ALLEN, ARCHITECT



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ABOVE: J. A. BURNS RESIDENCE, SAN FRANCISCO; BELOW: H. H. FERNS RESIDENCE, BURLINGAME, EARLE B. BERTZ, ARCHITECT





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A LETTER ABOUT WOODEN SHINGLES

MR. A. L. PERKINS, President,

Affiliated Berkeley Clubs, Berkeley, California.



EAR SIR: It has been announced that the Affiliated Berkeley Clubs has conducted an investigation of the merits of the various roofing materials which have been the subject of so much discussion since the Berkeley Conflagration of September 17th, 1923. I have become acquainted with the results of your efforts as these have been reported in the columns of the Berekley

Daily Gazette. It thus appears that your organization, like the "People's Shingle Club," which was represented at your meeting of April 1st by Mr. Frank V. Cornish, is advocating the adopting of an ordinance which will permit the laying of roof coverings of wooden shingles in Berkeley; when laid according to certain specifications.

In your investigation of the merits of the various roofing materials concerned I fail to find that you made any effort to consult with, or avail yourselves of the experience of, the technical departments and laboratories of the Company with which I am connected, and which manufactures and sells on the Pacific Coast far more prepared roofing than all other manufacturers and selling agents of prepared roofings. At the laboratories of The Paraffine Companies, Inc., in the neighboring town of Emeryville, there have been performed over a period of the last twenty years, hundreds of fire tests of roofings and results have been obtained which would have been of inestimable value to your investigating committee.

It has been demonstrated to your organization that both shingles and the Class C Roofing will burn. The conclusion which apparently has been drawn, is that there should be no distinction made in their use as roofing materials; that to prohibit the use of the inflamable shingles and permit the use of Class C Roofing, which also will burn, is an unfair discrimination. There are countless citations, however, which might be quoted to show the wisdom of prhibiting the use of the wooden shingle, at least in its present non-resistive state. Quoting from the report of the National Board of Underwriters on the Berkeley Conflagration, which report bears the date of October 10th, 1923

"Of the 594 buildings totally destroyed, 540, or 921/4 percent, had roof coverings of wooden shingles. Of all the factors entering into the rapid spread of the conflagration, not excluding the high wind and the weak water system, this was of greatest weight. Had roofs been covered with fire-resistive material the conflagration would never have attained serious proportions.

This report was made by engineers whose business is the study of fire prevention.

To explain further why and how the wooden shingle acts in spreading conflagration the following is quoted

from the same report:

Motion pictures taken during the fire show exactly how wooden shingles contributed to its spread. Under the influence of the high wind, burning shingles were carried from roofs of buildings already well involved by the fire and deposited on other shingle roofs which in turn quickly burst into flames. Shingles are just light enough to be carried some distance by even a moderate wind and just heavy enough to remain on fire for some time. Through the effect of age, rain and sun, wooden shingles crack and curl up, forming a surface peculiarly well suited to receive flying brands and start a fire. It is easily seen that neither any method of laying the



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shingles nor any improved shape or thickness of the wooden shingle can be expected to overcome these fatal shortcomings. The "fireproof shingle" is the dream of inventors—but so far no practical fireproof wooden shingle has ever been found, despite almost untold work on the subject.

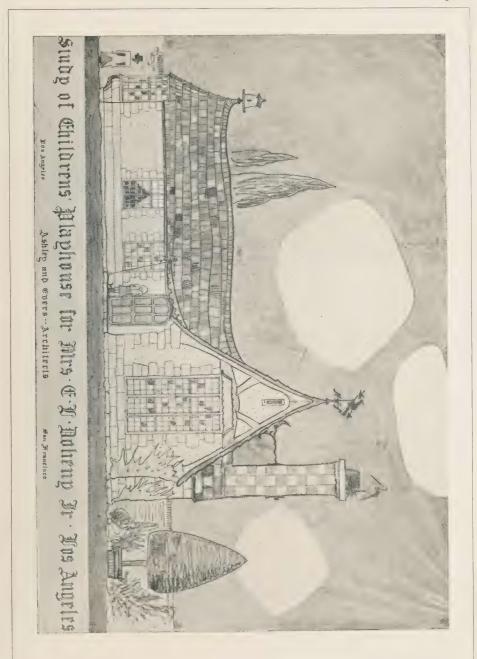
Mr. Cornish said at a meeting of your organization, "we have been getting along under these conditions for years, have been putting the fires out (the roof fires of frequent occurrence) and I guess we can continue to do so." This argument is sound, so far as it goes; but it fails to account for the fact that the property owners and the tax payers pay for the losses of such fires, however small, and for the cost of putting them out; and sometimes our very good fire department is powerless to put them out-

as was evidenced on Spetember 17th.

It is reported that Mr. R. F. Hammatt stated at the April 1st meeting of your Club that the present roofing ordinance in Berkeley adds from \$170 to \$200 to the cost of roofing a house in Berkeley. The lowest total cost to the owner for roofing the five room bungalow type of house in conformity with the present ordinance, inclusive of the close roof sheathing boards required, is about \$65, and an average eight [Continued on page 102



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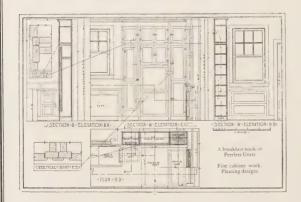
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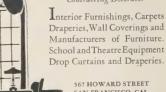
Continued from page 95] room, two-story house may be roofed withthe latest type of asphalt-felt strip shingles for about \$200. The statement then, that the present ordinance adds from \$170 to \$200 to the cost of roofing a house in Berkeley can only be characterized as a declaration on the part of the lumber interests that they not only give away their shingles and supply gratis the labor for laying them, but that a cash bonus which may exceed \$100 per house frequently goes with the wooden shingled roof!

I trust you will see from the above that the activity with which the campaign has been waged against the present city ordinance has led to the wildest of statements, not alone as to the alleged additional costs of the roofings required under the present ordinance, but also has brought out a vast volume of misinformation as to the fire resisting properties of wooden shingles and the Class C roofings. In effect, a fire test with a match and a piece of prepared roofing is pitted against the magnificent scientific equipment of the Underwriters' Laboratories, and slurs are cast on that body of bracketing its name, Laboratories, in derogatory quotation marks.

I believe the efforts of the Affiliated Berkeley Clubs in this matter have been inspired by a desire to deal fairly with all parties. I cannot but feel, however, that in your attempt at fair dealing you have been misled by taking for granted the apparent evidence of tests which on deeper and longer investigation would have led to an opposite conclusion, that you have failed to call upon those who have, through hundreds and thousands of tests, developed fire resistant roofings to a recognized status in this country and that your attempt to be fair to the wooden shingle has misled you into being unfair to the best interests of the people of Berkeley, whom you are really seeking to serve.

The use of roofings of the asphaltic type is well shown by statistics—annual production has attained equality with production of wooden shingles as far back as 1914. The Paraffine Companies, Inc., feels assured that bituminous roofing materials, owing to their economy and other merits will continue to increase in production and use in the future, regardless of ordinances, just as in the past. This Company, however, is unwilling to see the people of Berkeley so misled by the reports of facile tests and extravagant statements that they may become the victims of another September 17th. And so long as this Company possesses data which will tend to obviate the repetition of such a stupendous loss, it is deemed only a public duty to publish such information and thereby uphold the Council of the City of Berkeley in relation to the ordinance which was very wisely adopted in accord with the best advice forthcoming after the Berkeley conflagration. The Paraffine Companies, Inc., Dozier Finley.

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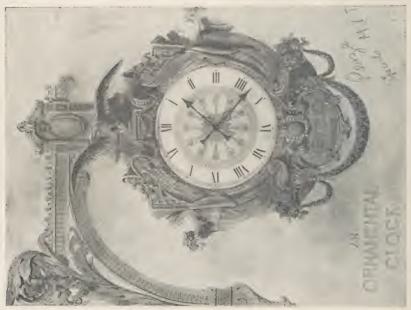
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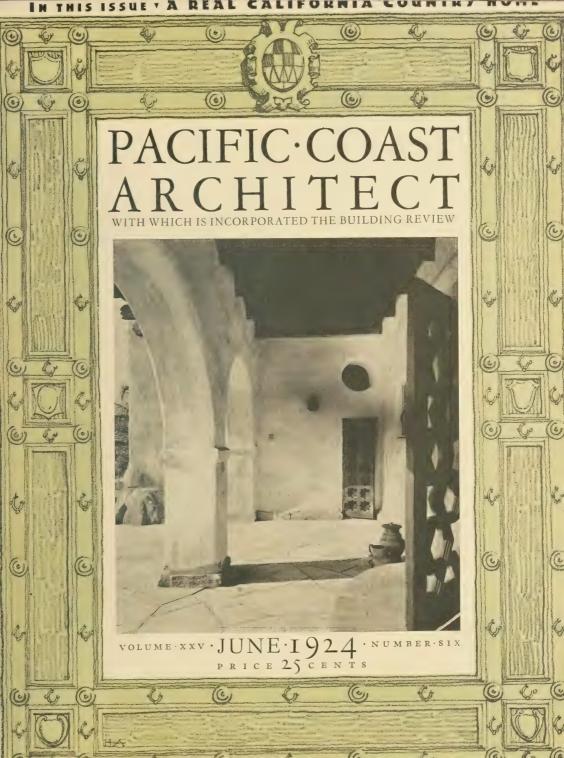
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WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME XXV

SAN FRANCISCO · JUNE · 1924

Number SIX

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HARRIS ALLEN, A. 1. A., EDITOR S. E. WILLIAMS, BUSINESS MANAGER NED BRYDONE-JACK, ADVERTISING MANAGER

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VOLUME XXV · SAN FRANCISCO · JUNE, 1924 · NUMBER SIX

A COUNTRY HOUSE IN EARLY CALIFORNIAN STYLE

BY HENRY W. HALL, A. I. A. .



N THE making of "Dias Dorados," the Ranch estate of Mr. Thomas H. Ince, in Beverley Hills, California, the architect has accomplished an unusual thing.

There is the designer who

clings with favor to the old motifs, who uses always, with creditable favor, what he deems fine in the study of archaeology. He never profanes an architectural ideal. His work is always pleasing and admirable, but very often, the finest features of his work are not self-creative. Then, alas! there is the designer who scoffs at "precedent," who makes claims to originality to such an extent that he divests his mind of all that is splendid and inspirational.

Mr. Roy Seldon Price, the architect of "Dias Dorados," is not in a class with either of these. He belongs to that class of designers who can be original without offending. His work shows a strong sympathy with the finest principles of design, coupled with a certain freedom—refreshing, human—whimsical, but never bizarre.

Early California architecture has been his inspiration. The ranch buildings are built of hollow tile, plaster and rock. The spirit of the pioneers is expressed in the natural rock work and

security of construction. The low roof lines and broad arches hark back to the simple spirit of the padres. The general crudity of the place is its greatest charm.

The floor plans of the main residence reveal a very compact provision of living space, with-



ARBOR BEHIND GARDNER'S COTTAGE, THOS. H. INCE RESIDENCE, ROY SELDON PRICE, ARCHITECT



FROM HALL TO PATIO, THOS. H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT

out sacrifice, giving the low, simple ranch effect on the exterior.

This building contains thirty-five rooms and ten bathrooms. The living room is 28x45, with East, West and North exposure to city, mountains and canyon. At the west end of the room, a picture window, 15x9, gives a beautiful view of the canyon in the distance. On the south wall, a Spanish tapestry conceals a pipe organ chamber. The furnishings are akin to the spirit of the more prosperous early California family. The floors are of hand-hewn oak. On the north wall, a small tapestry conceals a door which leads to a rock billiard room on a lower ground level. The east exposure reveals wading and swimming pools, designed to the lines of a natural lake. This construction has not been completed; neither has the landscaping.

The dining room, 19x28, looks out into the canyon and into the patio. The fireplace in this room, unaffected and unadorned, is truly a keynote of early California building. A hole in the wall, framed with rough dressed stones, flush with the plaster. Above, a quaint shelf carries a ship model with a concealed rose lamp which silhouettes the tracery of sails and spars against

the plaster background. At theceiling, overthis, a trophy case (inspired by the old Spanish food cabinets), with light iron-grilled doors, thru which gleam fine old silver plates and trophies.

These grilled doors are exquisite in detail and were made, with other grille work, on the site, by Mexicans, under the architect's direction and at a surprisingly

low cost.

On the interior walls of the patio cloister, are painted in dim colors, gay Spanish characters. At one end of this section, two fighting cocks flaunt their dispositions. These paintings appear to have been there for centuries. Just under the cocks, and over the door to the main hall, are the typical Spanish niches, holding quaint miniatures from Mexico.

The lighting fixtures in this residence prove well a mistake so often made in recent work—the mistake of repeating the same designed fixture in a room. Mr. Price has not been satisfied with beautiful

fixtures, carefully placed, but in each room, by contrast and balance of texture, color and form, he has made his fixtures as interesting as his

murals and tiles.

The breakfast room, to my mind, is the happiest room of all. The tile floor, now delicately, then more brilliantly shaded in a harmony of colors, is delightful. The furniture is of yellow antique laquer, with simple, woven buckskin seats. The windows are curtained with unbleached theatrical gauze, trimmed, unconventionally, with colored yarn. This room has a view of the sea, canyon and mountains. From it one steps thru an intimate little garden, filled with flowers and the music of a playful fountain, into a pleached arbor of flowering peach trees. This arbor borders the bowling green.

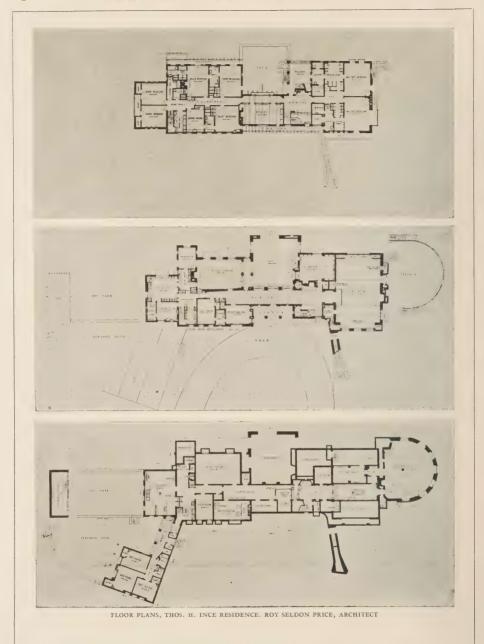
The kitchen has a feature typical of the designer. On cupboard doors, vegetables and a variety of fowl are painted in brilliant color. The general woodwork is stained sage green,

varnished flat.

Automatic refrigerators, electric ovens, plate warmers, Hoosier cabinets and every necessary equipment have been so compactly planned and built into this kitchen that [Continued on page 23]



RESIDENCE OF
THOS. H. INCE.
THE ROCK STAIRWAY
LEADS FROM
MR. INCE SUITE
TO POOL.
ROY SELDON PRICE.





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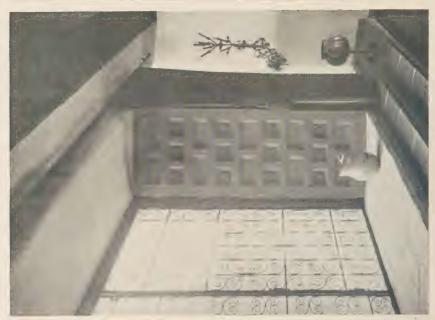
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door to patio. Pottery made on job by mexicans. Thos. H. Ince residence. Roy seldon price, architect





ABOVE: ENTRANCE DOOR AND SCREEN DOOR; BELOW: WROUGHT IRON GRILL AT THE END OF THE LIVING ROOM, THOS H. INCE RESIDENCE, ROY SELDON PRICE, ARCHITECT



MAIN STAIRWAY TILES DESIGNED BY ROY SELDON PRICE, ARCHITECT, AND MADE IN MEXICO. THOS. H. INCE RESIDENCE





UPPER: BREAKFAST ROOM. CEMENT TILES, LIGHTING FIXTURES, FURNITURE DESIGNED BY ROY SELDON PRICE; LOWER: DINING ROOM THOS H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT



ENTRANCE TO LIVING ROOM, THOS. H. INCE RESIDENCE. TAPESTRY HIDES PIPE ORGAN SCREEN.
WROUGHT IRON, TILES, CHESTS, ETC., ALL DESIGNED BY ROY SELDON PRICE, ARCHITECT

Continued from page 6] many steps are saved in a day's work. Everything seems to be in just the right place.

The dining room for the servants looks into the servants' patio, in which again speaks the human spirit of this house, for the cheer and color of this patio proves to be hollyhocks and

lettuce, roses and cabbages, side by side. A beautiful variety of tile, designed by the architect and made in Mexico, has been used in the Ince residence. The base of the main hall and principal rooms are decorated in this manner. The main stair is a fascinating, solid arangement of color.

The leaded glass work is charming and romantic. In the boys' study windows, medallions in leaded overlay picture the historical high-lights of early California—Cabrillo, Junipero Serra, and the 49'ers. Here and there, peering thru windows, are seen Padres, Spanish youths and maidens. In the reception room a beautiful window of leaded glass encircle a butterfly in vine work.

A rock stair leads from a door in the main hall

to a motion picture projection room which is part of the basement hallway. Here the designer has let "his fancy roam." The room is a romantic reproduction of an old Spanish galley—caulked floor, weathered woodwork, rig, sails, ship's wheel, red, green and yellow ship lights. and tropical seas painted dimply on the side walls. At the far end of the room a leaded glass pirate stands in the door. Over this door falls the screen during projection of the picture. This is an entertaining transition in keeping with the purpose of the room.

With all its whims and variety, the design of "Dias Dorados" embodies a definite continuity of thought, a consistency and sincerity of purpose. It conveys the feeling of a real home. It is domestic.

The estate comprises 35 acres of cultivated land. The residence is on a hill. A winding road follows a natural slope which leads to the lower ranch buildings. There are the barn, the gardener's cottage, chauffeur's quarters, duck house, and pool, trout stream, chicken house, pigeon tower, bunk rooms and [Continued on page 37]



A. F. Priest, Architect, 719 Fay Building, Los Angeles. Arenz-Warren Company, Inc., Painters, 2121 West Pico Street, Los Angeles

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SAN FRANCISCO

· EDITORIAL ·

THE Registration of Architects is a matter of great interest to the profession, and it should be, more than at present, to the general public. In the United States, it is necessarily a matter for individual state action, but there should be a fairly standard form adopted. California's law has worked fairly well in some respects; it provides an amount of protection against inefficient and untrained "service"; the lack of general information concerning what the real functions of an architect are, what advice and service an owner really needs in a building operation, is probably the principal obstacle to better results. This is a problem of publicity, one which the Institute and architects associated and individually are attempting to solve at the present time.

In England, the question of Registration brought about a break in the Royal Institute of British Architects some forty years ago, and the formation of the Society of Architects, an independent organization discharging similar functions to the R. I. B. A. The desirability of securing a Registration Bill has finally so impressed itself upon the profession that proposals have been made for the amalgamation of the two bodies in order to draft and support a satisfactory bill. These proposals have been signed by officers and representatives of both societies, which number over 5,000 members and students in the R. I. B. A., and some 1,600 in the S. of A.

The united and unanimous voice of the whole profession, speaking for the protection of the people as well as for their own better regulation, will have great influence with Parliament.

The American Institute of Architects, at present writing assembled in convention at Washington, D. C., will undoubtedly take action in regard to an approved standard form of state registration to be urged upon the various legislatures of the States. The public is too much at the mercy of ignorance and chicanery in both design and construction in the building industry.

TWO more of America's great architects have laid down their pencils; two master craftsmen, artificers in metal and stone, have gone to their long rest. Pierce Anderson, of the firm of Graham, Anderson, Probst and White, was the partner and successor of Daniel Burnham. In almost every city of importance in this country, rise massive monuments to the splendid organi-

zation and thorough construction system of the firm. Mr. Anderson's principal individual contribution to their reputation was probably the Union Station at Washington, D. C., on which he collaborated with Willis Polk of San Francisco, at that time associated with Burnham.

In strong contrast with Anderson was Louis Sullivan, who will be remembered as artist, dreamer, thinker, leader, teacher—admired by many, differed with by some, respected by all for his ardent enthusiasm, his undaunted sincerity, his loyalty to his principles.

The example of such men is as a torch to their fellow craftsmen, toiling, stumbling, but climbing, up the steep and rocky road which leads to the heights of the profession.

NE of the greatest charms of a work of art is the absence of any visible effort in its production. The most touching music, the most restful pictures, the most captivating style in literature, all possess this quality of ease, and so it is with architecture. The most delightful buildings are wholly unself-conscious, they almost seem to have grown of themselves, their special features are there because they are wanted, and not because the designer wanted to introduce them. One of the greatest foes of art is affectation—and affectation is the offspring of conscious effort. There are many forms of affectation, and there is an affectation of omission as well as of commission. No new style in architecture or painting or any other art has a chance of life which is a mere negation of what has hitherto been accepted as being in itself beautiful or as lending beauty. Such negation is only a form of affectation: the discarding of all ancient methods of adornment entails a visible effort; it is an obvious indication of selfconsciousness. Qualities such as these have never yet been found in fine architecture.'

'Imagination is one of the most enviable possessions of the artist, who may also conceivably be an architect; imagination can lift him from earth to heaven. But for heaven's sake, and for earth's sake too, do not imagine that a new style of architecture can be invented even by the most gifted student in the full flush of his intuitive perceptions. We are all prone to wish that it could be so, and some, maybe, think it actually possible; but all history teaches the contrary.' —J. Alfred Gotch, F. S. A. in Journal of R. I. B. A.



RESIDENCE OF ARTHUR ROSSON, BEVERLY HILLS, CALIFORNIA. BUILT OF ADOBE-GRANADA. TILED DETAILS OF CHIMNEY-GRILL, ETC., TAKEN FROM AUTHENTIC EXAMPLES OF OLD SPAIN

THE REVIVAL OF ADOBE BUILDING IN SOUTHERN CALIFORNIA

BY CLARA FASSETT



HE "Little Grey Home in the West," sung about, described and pictured so alluringly, has changed its hue; at present it is anything but grey; it is often salmon pink, blue-green or canary yellow. Sometimes it is a combination of these, or it may be in neutral tone with vermillion doors and windowsashes; blue, crimson and orange flowers in decorative window

boxes supply touches of brilliant color in small areas.

Surroundings, of course, influence the use of color in small houses, as it is often necessary to build on a correspondingly small lot—which brings into consideration the dweller next door, who may desire a hue which does not harmonize with his neighbor's color scheme. Taking into consideration the color of sky, ocean, trees and flowers of the Southwest, there is a certain aesthetic satisfaction in houses of cream or buff, with the color note accented in trim and garden planting.

In New Mexico and Arizona, southern California and southwestern Texas, is a revival of "adobe" building, of Indian construction, based on a purely native architec-

ture founded upon the Spanish model built in a simpler way with materials at hand, after the manner of the Indian builders. A few of these old buildings have been reclaimed, of which the Spanish Missions and the 'Adobe Flores' of Southern California are famous examples. and serve as models and sources of inspiration for modern builders to study. Most of these have crumbled away, "melted into the earth," as the Indianbuilt adobes will if not covered with a hard outside plaster. The Indian method was to replaster every year, patting and smoothing the finish by hand, which resulted in softly rounded contours and pleasing texture. Modern [Continued on page 37.



MEXICAN WORKMEN LAYING ADOBE BRICKS







UPPER: THE PLACITA OR "LITTLE PLAZA," AN OUT-OF-DOORS ROOM; LOWER LEFT: "THE OVERHANG OF TILE ROOF CASTS PLEASING SHADOWS;" LOWER RIGHT: "A RESTORED ADOBE DWELLING, ORIGINAL 135 YEARS OLD"



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THE EFFECT OF THE JAPANESE EARTHQUAKE ON REINFORCED CONCRETE BUILDINGS

BY HOMER M. HADLEY

District Engineer, Portland Cement Association, Seattle



OLLOWING the terrible earthquake and fire at Tokyo and Yokohama, Japan, on September 1, 1923, various conflicting statements were made regarding the performance of reinforced concrete buildings. In order to obtain exact and first hand information, the writer of this article was sent to Japan by the Portland Cement Association and spent two months

there examining buildings of every character.

The performance of reinforced concrete at the time of this great catastrophe can only be regarded as remarkably good. There were a number of regrettable failures, principally of buildings of the factory type where the maximum of daylight had been sought and skeleton construction had been carried to extreme limits. However, the bald figures of the surveys made by the Tokyo Building Department, most concisely state the performance of reinforced concrete. This survey is as follows:

TOKYO CITY I	LIMITS	
(Damage by both ear	thquake and	
fire)		_ (
Entirely collapsed	8- 1.3%	En

Entirely collapsed	8-	1.3%
Partially collasped	11	1.9%
Greatly damaged,	42-	7.1%
Partially Damaged	69	11.7%
Jndamaged,	462-	78.0%
Total	C 00 Y	00 007

ELSEWHERE IN TOKYO PREFECTURE

(Damage by earth	quake oi	
Entirely collapsed,	8	6.8%
Partially collapsed,	9	7.6%
Greatly damaged,	7-	5.9%
Partially damaged,	5	4.2%
Undamaged,	89	75.5%
Total,	118-1	00.0%

These buildings are of all sizes and character and include many of the maximum permitted height, i.e., 100 feet. Furthermore, all concrete was of an inferior character due principally to the dirty, unwashed condition of the coarse aggregate used and to excess of sand. Cylinders



YOKOHAMA TELEPHONE BUILDING. TALLEST BUILD-ING IN YOKOHAMA. DAMAGED BY SKELETON CON-STRUCTION BUILDING LACKED STIFFNESS IN NARROW DIRECTION



TOKYO. NAME UNKNOWN. UNDAMAGED

made with aggregates taken from six different building jobs under construction in Tokyo, and prepared under the most favorable laboratory conditions, gave an average strength of 1103 pounds per square inch. It is doubtful whether concrete in many of the buildings in the Tokyo-Yokohama district possessed an ultimate strength in excess of 800 pounds per square inch, yet is it concrete of this character which performed as the above figures indicate.

The damage to buildings is due almost entirely to the horizontal component of the earthquake motion. The Japanese records over many years, show that the vertical motion is slight, varying from one-fifth to one-fifteenth of the horizontal, consequently it is necessary that buildings of every character and every material possess sufficient lateral strength to resist the horizontal earthquake forces and carry the buildings bodily with the ground. Those which escaped damage possessed this strength; those which did not escape damage, lacked it. Of the sixteen large steel frame office buildings in

Of the sixteen large steel frame office buildings in Tokyo six escaped absolutely undamaged by earthquake, the remaining ten suffered more or less damage, one to the point of incipient collapse. The common characteristic of the six undamaged buildings was their complete or extensive use of reinforced concrete wall construction.

The two large steel frame buildings shown in the issue of this magazine for February, 1924, page 27, are to be repaired as follows: The upper building by the removal of the exterior walls in the lower four stories and the replacement with walls of reinforced concrete. The Marunouchi Building, shown at the bottom of the page, is 300x350 feet in plan and 100 feet high. The exterior exterior walls of this building are now being taken down and replaced with walls of reinforced concrete.



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UPPER LEFT: Y. M. C. A. BUILDING, YOKOHAMA, UNDAMAGED

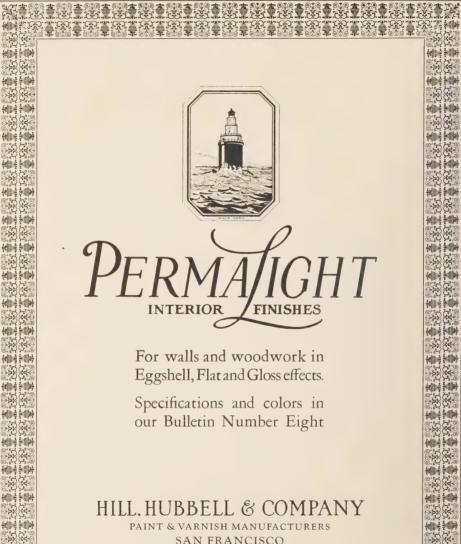
UPPER RIGHT: MITSUI NO. 3 BUILDING, ONE HUNDRED FEET HIGH, ABSOLUTELY UNDAMAGED. TOKYO

CENTER LEFT: EIRAKA BUILDING, VENEERED WITH FACE TILE. SLIGHTLY DAMAGED. TOKYO

CENTER RIGHT: MENAGAWA BUILDING, TOKYO, VENEERED WITH FACE TILE, ABSOLUTELY UNDAMAGED

LOWER LEFT: SUMITOMO WAREHOUSE, TOKYO, UNDAMAGED

LOWER RIGHT: YOKOHAMA SILK CONDITIONING WAREHOUSE, ABSOLUTELY UNDAMAGED



SAN FRANCISCO

LOS ANGELES · OAKLAND · SEATTLE · NEW YORK

THE WOODEN SHINGLE HAZARD

BY ARTHUR C. CARRUTHERS !



N 1913 Vienna and Chicago were cities of about the same size. Vienna had fire losses amounting to \$303,200; Chicago's amounted to \$5,513,-237, or more than eighteen times as great. New York's fire losses were about four and one half times as large

as those of London.

The first step toward the European standard is the prohibition of wooden shingles, and that is a movement which should be followed by enactments everywhere, requiring the highest grade of fire-resistive materials, such materials, for instance, as have been common in Italy for years, for centuries in fact, long before Portland cement was known

The American public is ever ready to take a chance, and each one relies on the Insurance Companies to protect him against fire losses, only half realizing that it is not the Insurance Companies but himself and the rest of the insured who are in reality paying for the fire loss. This responsibility, however, for the damage that one property owner causes another is a great factor in producing the remarkable standards of fire losses in European

As before mentioned in this article, and it cannot be too clearly realized, that where a large percentage of roofs consists of wooden shingles, the conflagration hazard is always present and may at any moment cause the destruction of a large section or the whole of a community. California has recently had this sad experience. At the time California suffered the Berkeley conflagration there was not a municipality which had in effect a wooden

shingle roof prohibition ordinance.

During the years 1915 to 1919, inclusive, the fire loss from sparks on roofs in California amounted to \$1,178,142 (National Board of Fire Underwriters' figures), but in 1923 one conflagration alone caused a fire loss of \$10,-000,000 and over 90 percent of the destroyed residences possessed wooden shingle roofs. Therefore, there is no dodging the fire hazard in relation to the use of the wooden shingle roof. The hazard is simply there and wherever a wooden shingle roof is used, it automatically brings with it the spark hazard. We do not believe that any person who owns his residence and who realizes the fire danger of a wooden shingle roof, would want to jeopardize the building and contents, and possibly the lives of

his family also through a wooden shingle roof, and it is on this basis and from this standpoint of reasoning that a roof should be selected, for no argument, and certainly not a purely mercenary business argument, should be premitted to stand before safety to life and property protection.

When a roofing material has demonstrated its unfitness to provide safety from fire destruction, and when in addition it has over a period of years and in countless instances caused enormous fire losses through transmitting fire from building to building, no matter what that material is, it is time for it to be abandoned for that which will provide the utmost safety to

It is to be hoped that California will yet lead the way to a state prohibition wooden shingle law, for there is no question but what this will be the action taken by enterprising states in the future and so banish this fire hazard from our midst

There is still one more important reason why the wooden shingle roof should be abandoned and that is the enormous amount of unnecessary work and danger which wooden shingle roof fires cause the fire department, in constantly being called out at all hours of the day and night to fight these fires. No right thinking citizen wants to be a factor in exposing firemen to unnecessary and preventable danger. Records of almost any fire department situated in a wooden roof shingle community are replete with calls on account of such preventable

Chief T. H. Haney of the Jacksonville Fla., Fire Department, has stated: "I cannot conceive of anyone opposing the abolishment of the wooden shingles." Chief John J. O'Brien of the Indianapolis, Ind., Fire Department, has stated: "During the years from 1918 to 1922, inclusive, a total of 16,526 runs were made, of which 5,688, or about one-third, were on account of wooden shingle roof fires," and he estimated that if his city did not have shingle roofs, the Fire Department would have had 7,422 less runs in five years.

Enterprising Fire Chiefs, therefore, can well lend their aid in securing a prohibitive wooden shingle ordinance, for they know by experience how incessant and disastrous wooden shingle roofs are as a fire causer, and they can justly lend their support and aid to the enlightened and progressive element of citizenship in demanding the elimination of the wooden shingle

roof.



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ATLANTA, CEORGIA WASHINGTON, D. C. ST. LOUIS, MISSOURI



Continued from page 23] fruit rooms. This architecture is certainly a contrast to the now most popular "Mediteranean" style, with its theatrical, over-formal attempts to tight-lace an American family into a relic of old Spain. "Dias Dorados" is indeed Californian. Crude? Yes, compared to the very nice uncomfortable poses of its elegant contemporaries—crude as Salem houses were compared to Versailles—crude as Abe Lincoln. ***

Reprint from "Holywood News"

A 'new old house' has been created in Beverly Hills by Roy Seldon Price, originator of 'Dias Dorados," and member of the American Institute of Architects. Although this structure has only just been completed the materials used in its construction are as old as California. Two years' time was necessary to complete the building which is recognized as something entirely new in architectural designing and construction. The tiles are all made on the grounds by Mexican labor.

The inspiration for the building was received from the earliest history of California, when Mexicans and Indians were used to build the missions by the Franciscan padres. Flagstones carried from all parts of the Southland have been collected for use in the steps. Whenever an old landmark was to be torn down to make way for commercial progress, Mr. Price bought materials from it that could be used in the recently completed home in Beverley Hills.

The ancient Mexican lantern shown in one of the accompanying pictures is a relic from an old house which was removed from the Los Angeles pueblo of years ago. The spindles in the balcony above are unmatched and were colected from various corners of this district.

The long, low plaster walls, arches and natural rock work, breathe the old spirit of the Padres. Gardens, lakes, pepper and palms recall the scenes of the life of Ramona. Hand-wrought pottery and roof tile, gates, beams, screens and shutters are all harmonized in a modern mode.

Much of the furniture used in the house was made after designs furnished by Mr. Price. It was made on the site of the estate, "Dias Dorados." As the same time tents pitched by Mexican laborers spotted the grounds while an adobe oven and kiln were used for the tile making. Beams were split and carved by hand.

The main entrance hall is made of flagstone, brightened by small "accidental" chips of tile. The patio has a real flagstone floor brought from heretofore unknown quarries in Los Angeles. The swimming pool is not an ordinary plunge arrangement. It consists of a wading pool with a sand beach under a palm grove. The trees, not new young things, but years old and ancient, were moved from long distances. Each

tree slopes, twists and bends exactly as it should to fill the space assigned to it most gracefully.

The architect has given the estate a complete water system. An automatic water feeding plant is installed, being operated electrically with alarm bells and tell-tale lights. Even the lawn sprinklers are operated by an alarm clock arrangement.

The residence can be seen from Angelo Drive. It contains thirty-five rooms and ten baths. The living room is 28x45 feet. Hidden behind a tall tapestry is a pipe organ. Specially designed washbasins were made from the architect's drawings. The baths are set in jeweltiles. No metal shows, all valve handles being shaped like flowers and made of porcelain.

The interior of one room is a clever reproduction of the ancient Spanish pirate ships. Old worn benches, caulked sloping deck floors, ladder, rig and sails.

The estate at "Dias Dorados" is composed of 35 acres. The lower part can be seen from the Benedict Canyon road. It is surrounded by a low rock wall and a large old gate which weighs more than a ton. It is so balanced that it can be pushed open with the little finger.

On the ranch are a duck house, a pigeon tower, a chicken run, a carpenter shop, a blacksmith shop, a series of garages, a hot house, a gardener's cottage and stables. The beams in the garage and smithy are held in place by old-fashioned buckskin ties.

The whole place needs more trees. The architect plans to plant large sycamores in front of the residence to give that valuable play of light and shadow upon the plaster building.

"Country Life" offers a prize of \$500.00 for the best design for a country house of moderate cost. The competition, which will close October 1, 1924, is to be judged by Alexander B. Trowbridge and John Russell Pope, Architects, and the Editor of "Country Life." Particulars of the program may be secured by writing the Editor of "Country Life."

CONSTRUCTION COST ACCOUNTING. Weston J. Hibbs. National Association of Cost Accountants. Official Publication, Vol. V, No. 15, April 15, 1924.

This publication, written from the viewpoint of both the contractor and the customer, first states the results that should be obtained from a construction cost system and the fundamental principles are succintly outlined. The remaining facts deal with the estimate sheet, memorandum sheets, monthly bills, general expense, reserve accounts, insurance and monthly summary of cost. Three forms are shown: namely, estimate sheet, final bill, summary of costs divided into accounts of work order. It is somewhat unusual to write an article on construction cost accounting from both points of view. It will be found very useful to anyone concerned with this aspect of cost accounting.

Copies may be obtained from the Secretary of the National Association of Cost Accountants, 130 West 42nd Street, New York. Cost to non-members, \$1.75.



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Continued from page 26] adobes are finished with a hard plaster which preserves the sun-dried brick, and by using color in soft tints, gives an appearance of antiquity.

In Beverly Hills, Santa Monica and Hollywood are

In Beverly Hills, Santa Monica and Hollywood are some fine examples of modern adobe designed and built by Mr. John Byers, who is an authority on this particularly American type of architecture, fathered by the "Native American," modified to suit the needs of the white conqueror.

The adobes used in the houses designed by Mr. Byers are made by workmen imported from Mexico; men whose trade has been handed down from father to son for generations, and who take a craftsman's pride in fine

vorkmanship.

The method of obtaining clay is simple—it is dug out of the foundation of the house. What comes out of the cellar, with that which is taken off the yard in grading, is sufficient for the walls, It is interesting to watch these brick-makers with trousers rolled up, performing the operation of treading the watered earth; straw and barnyard refuse is hoed and worked into the mass after it has been treaded to the proper consistency. The mud is then set in molds 4x20x18 inches and dried in the sun. These molds are made of clear lumber securely joined and smooth on the inside surfaces. In hot weather ten or twelve days are sufficient to dry the bricks. They are then laid in mortar made of lime and sand. The illustration shows the method of conveying adobes to the brick-layers. The peon's head is his hod, protected by a little cloth roll the size of a doughnut. Outside plaster consists of sharp sand, cement, and 8 or 10 percent hydrated lime—the latter to make the coating water-proof. About the outside walls chicken or hog wire is used as a reinforcing for the cement plaster. Floors are sometimes of concrete marked off into square tiles; the most satisfactory flooring which harmonizes with the bricks, is a hand-made tile. Mr. Byers, not finding the thing he considers suitable in a commercial product, manufactures his own roofing and flooring tile, expert Mexican workmen being employed for the purpose. The roof of an adobe house, to be in keeping, seems to call for tile. Some houses are roofed with split shakes stained grey or green and put on in a manner which suggests weather staining; but when you realize the thickness of an adobe wall, a tile roof with its warm color note, and its overhang which casts pleasing shadows, and forms a substantial protection for the wall, seems to satisfy aestheti-

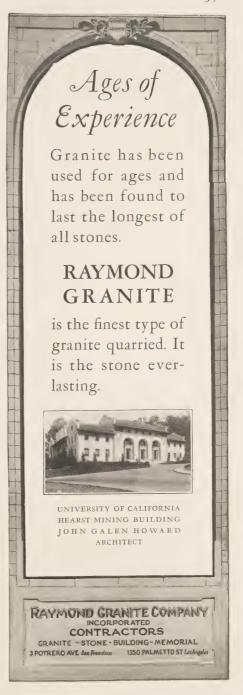
cally as well as fulfill practical requirements.

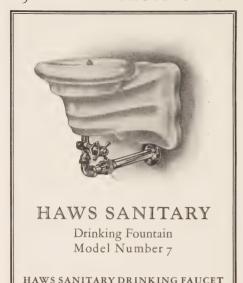
The inside walls are uniformly plastered, then tinted, left in a rough state or stained. A beautiful finish is obtained by several coats of paint hand rubbed. Another interesting effect is obtained by scraping a steel float along the surface of the plaster, which carries up some of the sand leaving tiny holes, which resembles Travatine

narble.

The interest of the Spanish Colonial house is not entirely centered upon the front. The rear is oftentimes even more inviting with its bit of garden, its "placita" or little plaza which is really an out-of-doors room. Here one can enjoy his garden, and take out-door recreation without being exposed to public view while so doing.

In furnishing and decorating these houses there may be considerable latitude allowed. If your taste runs toward barbaric splendor of color you will surround yourself with rugs and pottery from the Southwest, brilliant in hue and bold in design. Or, you may incline toward the simplicity and severity of the early Missions. One exceptionally beautiful adobe home in Beverly Hills belonging to Mr. Arthur Rosson, is furnished in the Spanish Rennaisance manner, and contains some rare antiques from Seville and Granada, treasures assembled by the owner during a sojourn in Spain.





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of window ventilation as against the more elaborate mechanical devices, is the revolutionary conclusion reached by the New York State Commission on Ventilation in its final report to

be issued about the first of the year.

In a special experimental chamber at the College of the City of New York, where the temperature, humidity, freshness and movement of the air could be closely controlled, over one hundred individuals were carefully studied. Then, in the light of the results of these studies of atmospheric effects, the Commission made a survey of conditions in various school rooms in different parts of the country, examining the health and mental progress of the pupils in relation to the various kinds of ventilating systems used.

As a result of all this the Commission arrived at some conclusions which are considerably upsetting both to common notions on fresh air and to the science and industry of ventilating engineering. In the first place, the Commission has definitely set at rest the idea that stale air, of itself, has any important effects on health or efficiency. It does reduce the appetitie for food, and the capacity for physical work, but the effects usually ascribed to the staleness of the air in closed rooms are really due to the high temperatures which tend to result from the congregation of numbers of persons in them. The temperature of the atmosphere is the factor of chief importance in the ventilating problem, not only because of its relation to fuel economy, but also because it has decided effects upon human health and efficiency. Temperatures much higher then normal (68 degrees) tend to prevent the body from getting rid of the heat that is continually being generated in it. 'In consequence the body temperature is raised, the pulse increases, respiration becomes faster, the tone of the circulatory system is lowered, and general comfort and adaptation of the body is reduced. The importance of humidity in this connection, it was found, is merely that it emphasizes the ill effects of high temperatures. Dryness of the air, of itself, has no harmful



Church of Jesus Christ of Latter-Day Saints. Arizona Temple, Mesa, Arizona. Young & Hansen, Architects, Salt Lake City

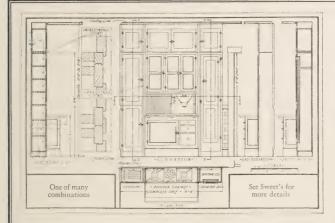
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BUILT-IN FIXTURE COMPANY 2608 San Pablo Avenue Berkeley, California effect, contrary to the general impression. That high temperatures are to be avoided was further emphasized by the finding that exposure to high temperatures, followed by exposure to lower ones or to direct drafts led to certain marked changes in the mucous membranes of the nose and air passages, weakening and defensive mechanism of the body and predisposing to colds and other bacterial infections.

Bearing these basic findings in mind the Commission then studied the actual effects of various systems of ventilation in use in schools. It found that the system that accorded best with the requirements developed in its laboratory experiments was ventilation by mean's of the old-fashioned window, with means for letting the bad air escape, and for deflecting the air currents so as to avoid drafts. Except under unusual circumstances window ventilation gave at least as good, and sometimes better, results in health, comfort and educational progress of the pupils, than the most elaborate and costly mechanical systems. But that there must always be careful temperature control was emphasized, leading to the main conclusion of the Commission that temperature is the most important factor, and the thermometer the most important apparatus in the ventilation problem.

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